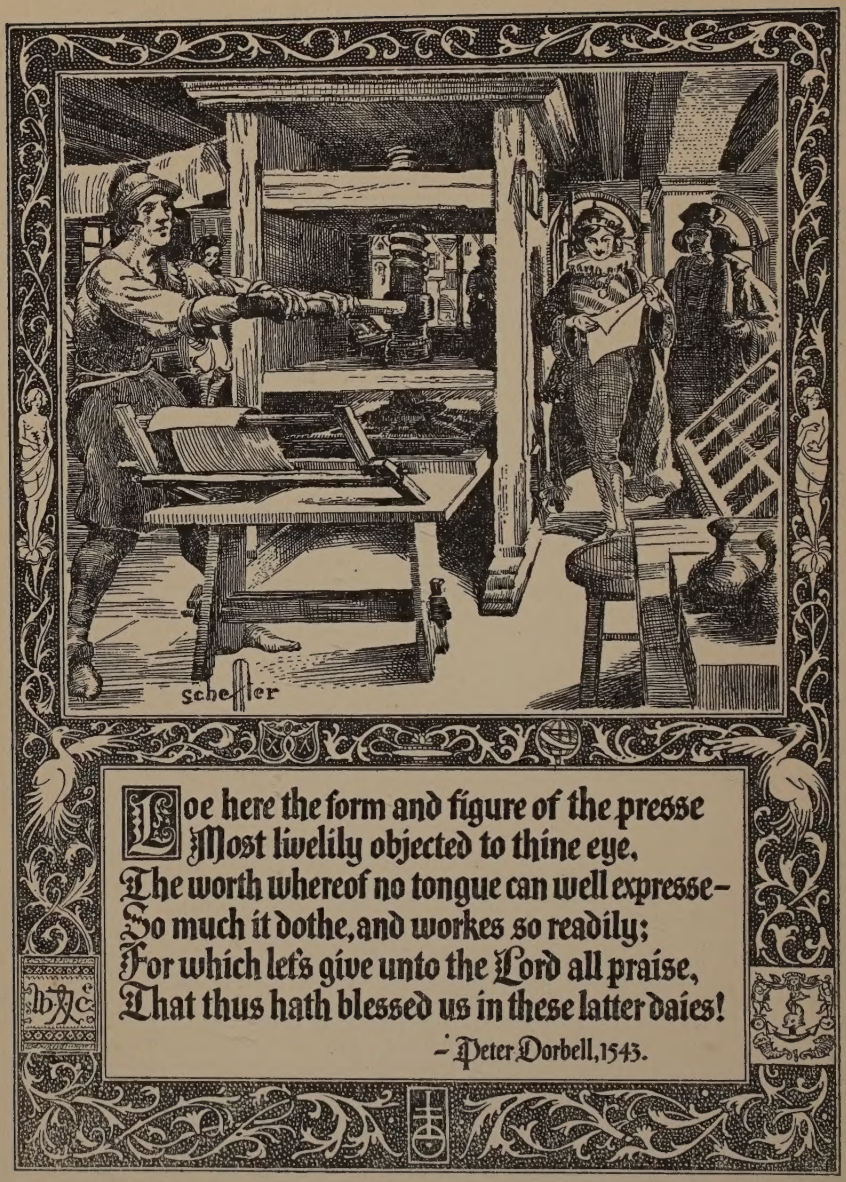
THE BUCKEYE BOOK OF DIRECT ADVERTISING

THE BECKETT PAPER COMPANY
HAMILTON, OHIO.

Elmer T. Smearer
315 Stratford Ave
Westmont, N.J.

THE BUCKEYE BOOK OF DIRECT ADVERTISING



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THE BUCKEYE BOOK OF DIRECT ADVERTISING

BY

CARL RICHARD GREER

THE BUCKEYE COVER MAN

Author of "What a Buckeye Cover Man Saw in Europe" and "Across With the Admen"

THE BECKETT PAPER COMPANY

MAKERS OF GOOD PAPER IN
HAMILTON, OHIO, SINCE 1848

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THE BECKETT PAPER COMPANY
HAMILTON, OHIO

Third Printing, 1928
Price Three Dollars

PRESS OF
THE HILL-BROWN PRINTING COMPANY
HAMILTON, OHIO

To

THE ENLARGEMENT OF PUBLIC KNOWLEDGE OF ADVERTISING AND PRINTING AND THE CONVENIENCE OF ALL WHO PRACTICE THESE NOBLE ARTS

EXPLANATORY

In the year 1915, when the business of direct advertising was far less advanced than it is to-day, The Beckett Paper Company caused to be prepared a book called "The Principles and Practice of Direct Advertising." The author was Mr. Charles A. MacFarlane.

As is our invariable practice with regard to all the material we develop, this book was distributed gratuitously to printers and advertisers throughout America and the world. A first edition of 15,000 copies was speedily exhausted and in the following year a second printing of 10,000 books was made.

So far as we know this was the first book dealing exclusively with direct advertising, though in later years an extensive literature has grown up treating of various aspects of the subject.

"The Principles and Practice of Direct Advertising" has now been out of print more than seven years. For a long time we have had in our own offices only four copies. Yet so great is the demand for this unpretentious little work that scarcely a day passes that does not bring requests for a copy. They come from the most unexpected places. Recently a single mail brought applications from Sydney, Australia; Shanghai, China; Lagos, West Africa, and Balucan, in the Philippines.

For a time we responded to all requests with the explanation that the book was out of print and no longer available. We finally became convinced that it filled a definite place in the literature of advertising not occupied by any of the more recent and elaborate treatises on the subject.

We then determined to replace it with another book, similar in character, but of course modernized in form and content.

Our decision was fortified and confirmed by the continued demand for the original book and we began to save all requests

with a view to responding to them with a copy of the present work. During the period of preparation several hundred letters came to us, and the first copies of this work will go to friends in all parts of America and the civilized world, most of whom have waited the better part of a year for their books. Some of our friends have written us two or three times to inquire when they might expect their books.

We have tried to analyze the causes that underlie a demand so unusual. It is our conclusion that the main factor is the simple and practical character of the book itself. It was intended to be a plain and helpful guide to the producers and users of direct advertising in any of its forms, and it was not cluttered up with confusing and unessential detail and comment. The information it contained was concise, authoritative, and in such form as to be available for every-day use.

These considerations have been kept steadily in mind in the production of *The Buckeye Book of Direct Advertising*. We are hopeful that our friends may find in this book sound guidance in the preparation and use of direct advertising, presented in a form that will be convenient and lucid. We offer, then, a working manual of direct advertising, adapted, we trust, to the daily needs of the buyers and builders of direct advertising. In it we have tried to include all the essential principles of sound and successful advertising, with a sufficient account of the literary and mechanical technique of advertising to enable the reader to apply these principles to his own problems with some assurance of a satisfactory outcome as to both costs and results.

It is quite natural that many into whose hands this book may come will be curious to know the motives that underlie its production. To prepare, publish and distribute a book of this character is an enterprise that comes outside the scope of ordinary advertising.

We are the manufacturers of Buckeye Cover, a product that is very largely used in direct advertising. To this widely recognized product we have lately added a companion line—Buckeye Antique

Text papers. We should not be frank if we tried to deny, or even conceal, the fact that we hope this book may create additional good-will for our products. But this was not our only purpose. We recognize the obligation the printers and advertisers of America have put us under by their wide and generous acceptance of our products, and we have a sincere desire to repay this obligation by making some substantial and constructive contribution to the industry as a whole.

If this book shall in any way prove helpful to our friends, and if it shall add anything to the cause of sane and resultful advertising, we are well repaid.

But apart from altruistic considerations, there is another reason founded on self interest, which has led us to produce several advertisements in the form of books. This reason is permanence. As everybody knows, the ordinary advertisement is almost as ephemeral as the daily newspaper. If it be read today it is thought to have accomplished its purpose, though it go into the dust bin tonight. If one has anything to say or to offer of permanent interest, is it not worth while to give it permanent form? Within the past week we received from one of the largest public utility companies of America a printed form, carefully filled in, showing just what advertising this company is doing, and indicating the kinds of work in which our papers might be used. This form was sent by us to that company exactly twelve years ago in a copy of "The Principles and Practice of Direct Advertising." This is a striking illustration of permanence in advertising, but it is only one of hundreds now resting in our files. Any advertisement that will work for you ten or twenty years is worth some extra cost. This book is, we trust, a permanent advertisement.

In its preparation we have had the generous cooperation of many friends. Especially heavy is our obligation to Mr. Charles W. Hackleman, of the Commercial Engraving Publishing Company, Indianapolis, who has given us special permission to use a number of the illustrations from his famous book, "Commercial

Engraving and Printing," and who has assisted in the editing of portions of the text. We know of no work so indispensable to the advertising man or printer as that of Mr. Hackleman. There are many good books on various phases of the art, but Mr. Hackleman's work is a veritable encyclopedia, covering everything with completeness and authority, the whole illuminated with more than two thousand pictures. It should be in the library of every business producing or using advertising.

Others who have been so good as to make available useful material include: American Type Founders Company, *The American Printer*, Indianapolis Engraving Company, *The Inland Printer*, R. R. Donnelley and Sons Company, Furse and McKirryher, Baltimore-Maryland Engraving Company, The Joseph Dixon Crucible Company, B. Kuppenheimer and Company, Inc., The Estate Stove Company, The B. F. Goodrich Rubber Company, Newcomb-Endicott Company, Howard McCormick, Esquire, of New York, the Chicago *Tribune*, *Printers' Ink*, J. Jeffrey Grant, Esquire, of Chicago, *Printed Salesmanship*, The Continental and Commercial Banks, The Merrymount Press, Tide Water Oil Sales Corporation, and Crescent Engraving Company, Chicago.

THE BECKETT PAPER COMPANY

MAKERS OF GOOD PAPER IN
HAMILTON, OHIO, SINCE 1848

THE THIRD PRINTING

Two editions of *The Buckeye Book of Direct Advertising* have been exhausted. Yet the demand for this book continues unabated, and we may now say with confidence that it has taken its place as a standard work on the production and use of direct advertising. Its general use as a text in colleges and advertising classes is quite as gratifying as its adoption as a working manual and book of reference by the printing and advertising communities of the nation, and of other English-speaking countries.

Two motives underlie the production of this work. It is a contribution we owe the printing and advertising industries for their patronage and friendship during a period of more than eighty years. But we should not be frank if we failed to say that we wish also to create new friendships and to win new customers for our papers, which are: Buckeye Cover, Buckeye Antique Text, Beckett Cover and Beckett Offset.

Still we venture to hope that *The Buckeye Book of Direct Advertising* will prove more than an advertisement and that it will not fail to bring to our friends something of advantage in the preparation and distribution of their own direct mail materials.

Two of the papers used in the manufacture of this book are the products of The Beckett Paper Company. The cover is Tan Buckeye Cover, antique finish. The text paper is Buckeye Text, white wove, basis of weight 25x38-80. The deckle edge has been trimmed off. Since the first publication of this book we have added to our lines Beckett Cover and Beckett Offset.

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THE BUCKEYE BOOK OF DIRECT ADVERTISING

I

WHAT IS ADVERTISING?

ADVERTISING is an art older than history, though in its present forms it is quite recent. The newest of all its developments is that phase in which we are most interested—Direct Advertising. The relation between advertising and selling is so close and intimate that they can hardly be separated. Probably the only distinction that really exists is this: when we advertise by word of mouth and by personal contact, we call it "selling;" when we sell, or try to sell, by sample or by the printed word, we call such selling "advertising."

Advertising began on that day in the distant and unrecorded past when one of our primordial ancestors, squatting over a fire in front of a cave, learned to make more stone axes or to dress more pelts than he could himself use. If he put out a sample where it could be seen by others who might give him in exchange for it something of which he stood in need, he was advertising his wares, and he was a manufacturer or at least a craftsman. Was he not in fact the window-trimmer of the Palæolithic Age?

Rumor and the crude gossip of primitive peoples unquestionably constituted the earliest form of oral advertisement, and some forms of currency or media of exchange replaced pure barter and enlarged the scope of trade when history was very young, or indeed before it existed at all. Periodical meetings or fairs were the first organized schemes of selling, and as early as the third century such a fair on the banks of the River Stour, in Britain, attracted buyers from remote parts of the land. The hawkers who cried their wares to the skin-clad crowds were the first British advertisers, though in such civilizations as those of Rome and Egypt

the art was more advanced. Many examples of advertising have been taken from the ruins of Pompeii and Memphis.

It is, of course, from the invention of movable types by Johann Gutenberg, of Mainz, about the year 1445, that anything comparable to modern advertising dates. The development was very slow. More than two hundred years elapsed before the first newspaper advertisement was printed. It was an announcement of a book—"The Divine Right of Church Government," and it was published in May, 1647, in a paper called "Perfect Occurrences of Every Daie Journall in Parliament, and Other Moderate Intelligence." Curiously enough, it was in early America that the development and elaboration of newspaper advertising occurred. Apart from mere announcements, books and quack nostrums formed the subject of most early English advertising, and the first commercial commodity that was advertised, so far as is known, was tea. This quaint advertisement appeared in the *Mercurius Politicus* of September, 1658:

"That excellent and by all Physitians approved China drink, called by the Chineans Tcha, by other nations Tay, alias Tee, is sold at Sultaness Head, a Cophee-house in Sweetings Rents, by the Royal Exchange, London."

Many elaborate and confusing definitions of advertising have been printed in recent treatises on the subject. On the other hand, Mr. Arthur Brisbane's remark that "advertising is only telling," has been much quoted. We see no justification of hair-splitting discussion of a question on which in all essentials every one is agreed. Advertising is more than "telling," because it has a commercial aspect and purpose, and most of this world's telling is mere idle gossip having no serious end.

We should say that, for all purposes, it is sufficient to say that advertising is the telling to others that we have something to sell, and it is the telling of it in such a way as to create the desire to buy.

To tell a person or many persons that we have something to sell is an announcement. But when we interject comment and

argument tending to create a desire on the part of that other person to buy or to possess the thing we offer, we are entering into the larger and true field of advertisement. It is in this phase of advertising that its art centers, and it is to further this end that the whole technique of advertising has developed.

In the main, therefore, we see that advertising is a very simple thing. It is only in making its appeal more and more effective that a great and complex art has developed.

The chief divisions of advertising are few, though each is susceptible of many variations. They are:

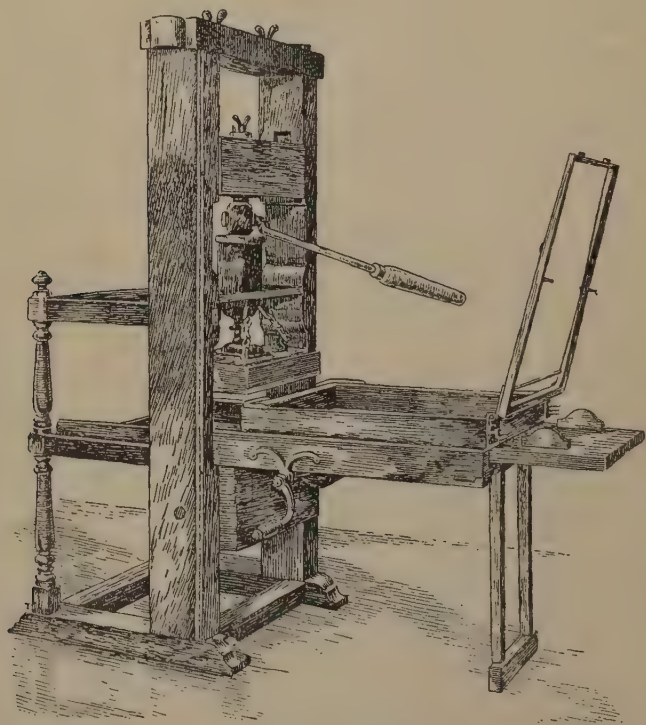
1. General advertising, such as the advertisements we see in all newspapers and magazines. This is called "general" because it is addressed to all who may read. It is, of course, most effective with regard to commodities which every one may use. Every reader of *The Saturday Evening Post* or *The New York Times* wears shoes and may consume breakfast food.

2. Poster advertising, or outdoor advertising, as it is often called. This form of advertisement derives its main value from pure publicity, and is quite comparable to the mere announcement that a doctor, for example, returning from his summer holiday, may put in the newspapers to apprise his patients that he has returned and that his services are again available. Ordinarily the poster enters into no extensive argument in favor of the goods it exploits. If the manufacturers of Camel cigarettes can make the name of that brand so familiar to every one that it comes into his mind the moment he thinks of cigarettes, they have accomplished their purpose. The only argument is likely to consist of a single catch-phrase or slogan that will stick in the mind as readily as the name of the brand.

"Dependable," "It Floats," "That Schoolgirl Complexion," and "Good to the Last Drop," will suggest to the minds of almost every reader of this book a famous product. The embellishment of these great announcements with pictures of a very high order is a recent development serving two ends. It draws the eye to the announce-

ment and at the same time, by its artistic appeal, tends to offset that public opposition that is always springing up against the defacement of landscapes by advertising boards.

3. Direct advertising is the latest general development of all, and it is probably the fastest growing. The term quite defines itself. What else can the words "direct advertising" suggest than the sending of advertising directly to the person whom you wish to interest? That is all there is to it. The advertising may take only two general forms: it may be a letter or a piece of printing describing your product and explaining its uses and advantages, or it may be a sample of your merchandise, sent so that the recipient may



Courtesy Printed Salesmanship

AMERICA'S FIRST PRINTING PRESS

The original Stephen Daye Press, set up in Cambridge in the year 1638

test it for himself and form his own judgment of its worth. A vast amount of advertising is done without sampling, but there is very little sampling that is not accompanied by some advertising. A great American soap manufacturer spends about $2,500,000 per year in advertising his goods, and about $3,000,000 per year in sending out samples to the public.

The manufacturer of paper enjoys an unique advantage in the use of direct advertising because he can do both at once. In advertising our Buckeye Cover and Buckeye Antique Text papers, we can send a sample of the paper to a prospective customer, and at the same time we can print on it an argument in its favor and illustrate the results that may be got by its proper use and treatment. Almost all paper advertisements are an advertisement, a sample, and a demonstration combined.

It is scarcely necessary to defend advertising as an economic force. Its place in business is so completely established that hardly any person of intelligence or experience now believes that advertising is an added cost which the consumer pays. The successful businesses of the world are the largest advertisers, and it would be futile to contend that they have built up their large enterprises by selling their goods at higher prices than do their competitors who do not advertise. This would be impossible. The effect of advertising is best evidenced by this statement, made by Dr. J. T. Dorrance, the president of the Campbell Soup Company, one of the largest advertisers in the world:

"In 1898 the output of the Campbell Soup Company was 500,000 cans for the entire year.

"*Now*—18,000,000 cans are produced in one week.

"In 1898 the expense for salesmen was 7½ per cent, and for advertising 14 per cent of the selling price.

"*Now*—the cost for salesmen is 2½ per cent, and for advertising less than 3 per cent, making a total selling cost of 5 per cent, or 2½ per cent less than it cost for salesmen alone in 1898.

"The advertised price of Campbell's soup is twelve cents a can

anywhere in the United States. This pays for the cost of the materials, the manufacturing charges, the transportation cost, and the profits of jobbers and retailers.

"*The cost of advertising in a single can of soup is seventeen one-hundredths of one per cent.*

"Advertising has assisted us to stabilize our business, to guarantee the consumer a product of uniformly superior quality at a low price, to make sure that whatever profit is made on our raw materials is made by the farmer and not by the middleman, and to keep our manufacturing organization employed at steady wages throughout the year.

"Advertising, and advertising alone, has made this possible."

II

ADVANTAGES OF DIRECT ADVERTISING

THAT there are great advantages in the use of direct advertising is best indicated by the fact that within a few years the business has grown from practically nothing to a sum now estimated as in excess of $400,000,000 per year in the United States alone, and by the further fact that the industry maintains one of the largest trade associations of the country and holds annually a convention which is already one of the most significant business gatherings of the year.

We do not wish to represent direct advertising as an agency competing with other forms of advertising for the business of people who have commodities to sell. Not long ago some publishers and some people in the outdoor advertising field maintained an attitude of ill-concealed antagonism to this new force in advertising. They apparently reasoned along the lines of the old-fashioned labor leaders, who held that there were just so many jobs in the world, and that every outsider who took one of them deprived some other man of the right to work. We all know now that there is no limit to human demands, and that every human being alive is a mass of unsatisfied wants. We have seen the luxuries of yesterday become the necessities of to-day. Unthought-of things have come into the market, become of universal demand, and given employment to multitudes of people. For example, who wanted an automobile thirty years ago, and who wanted a radio set ten years ago? Now everybody wants both and most people seem to have them.

Every advance in civilization lets loose a flood of new desires and new employment. Hence there is no limit to jobs, and by almost the same token there is no limit to advertisement.

Direct mail advertising cannot be regarded as a competitor of

earlier forms of business publicity. We have seen the volume of general advertising increase tenfold during the years in which direct advertising grew to its present vast extent. The truth is that direct mail advertising supplements and nourishes all other forms of advertisement. The greatest users of newspaper and periodical space in the world are almost without exception large users of direct advertising. Before a recent convention of the Direct Mail Advertising Association, Mr. Andrew L. Carmical, promotion manager of the *Chicago Evening American*, said that his newspaper had become one of the largest users of direct mail in America, and with excellent results.

There are, of course, great businesses that have been built up almost entirely on direct advertising. The so-called "mail-order" houses of the country are the most striking examples, and they are among the greatest and most successful merchandising enterprises of the world. But as a rule a business as it develops will find it advantageous to use more than one form of advertisement.

Direct advertising possesses certain unquestioned advantages of so fundamental a kind that its future is assured, and it will occupy an increasingly important position in the structure of business. Some of the considerations that lead more and more business people to use it may be briefly mentioned:

1. It is an individual, almost personal, appeal. For this reason it carries more weight and commands more attention than a purely general advertisement directed to all who may read. It implies a subtle compliment and recognition. You receive an advertisement or a letter from a great business institution, and you realize that you are known and that you are recognized as a person whose business is desirable.

2. By the use of direct advertising substantially all waste may be avoided. Apart from a limited number of objects of universal use, it may prove wasteful and prohibitively expensive to advertise to the entire nation. Let us illustrate by the case of paper. A manufacturer of writing paper for personal correspond-

ence may properly, if he sees fit, advertise in a national publication, because every one writes letters or may write them, and is a potential user of writing paper. Our own papers—Buckeye Cover and Buckeye Antique Text papers—on the other hand, are used almost entirely in one or another form of direct advertising or in books. Printers, advertising agencies and the users of advertising are, therefore, the buyers of our papers. Of the one hundred and fifteen millions, or more, of people who constitute the population of the United States, less than one hundred thousand will ever have any serious use for our papers. The names of almost all of these are well known to us and to our merchants. It is, therefore, quite obvious that we should advertise directly to these potential buyers instead of advertising to the more than one hundred millions who have no concern with our product. We can and do supplement our direct mailings with advertisements in the trade publications of the printing and advertising industries which circulate almost entirely among the classes upon whom we depend for our market.

3. Direct advertising possesses the qualities of adaptability and timeliness. It may be produced in a great variety of forms, from the simplest to the most elaborate. A product may be described and pictured to any extent that may seem desirable, whereas there are limitations in all general advertising. Color may be called to the aid of the direct advertiser, as may all the various printing, engraving and typographical processes. The extent of the advertising and the territory to be covered may be absolutely controlled by the direct advertiser, but he who advertises in a medium of general circulation must send his message wherever that publication happens to have subscribers. The man who uses direct methods may time his appeal exactly, unhampered by publication schedules. He may take advantage of a temporary condition and he may follow his appeal at any interval he may himself determine. He may conduct "test" campaigns with the utmost precision, and he at all times retains entire control over his expenditures. Almost all manufacturers of articles whose use is confined

to special classes can use direct advertising to the utmost advantage. The maker of belting knows that he must sell his product to the users of power, and the manufacturer of X-ray machines is interested mainly in doctors and hospitals.

4. Many young institutions cannot afford at the outset the large expenditures required by general advertising, where single pages now have reached so impressive a figure as $11,000; but they can afford to collect a list of persons who should be interested in their product and to address them directly. Many of these businesses will later extend the scope and method of their advertising. It is probable that direct mail is the greatest single feeder of the general advertising business.

5. Direct advertising affords for a time a certain degree of secrecy. It would be idle, of course, to assume that any one can long advertise his product by any method without informing his competitor of what he is doing. But this unostentatious and most effective form of advertising at least does not blazon his plans to his competitors at the moment it reveals them to his prospective customers. It is possible to make great progress toward the establishment of a market before competitors realize what is going on.

The Financial Advertisers' Association has given out a series of ten advantages of direct advertising which may be taken as a sort of confession of faith of the advocates and practitioners of this form of sales publicity:

1. By using good lists of logical prospects there is practically no waste; each prospect receives your appeal.

2. You can reach any and all your prospects in the field in a few hours' time. Thus you can divide your list into natural units and go after each unit separately.

3. Your mail advertising can secure business direct or assist the men in the field by doing missionary work.

4. You can get quick action in reaching any given list. Timely advertising can be released at the psychological moment. You can

EXAMPLES FROM ONE CAMPAIGN

The extent to which The Estate Stove Company uses direct mail advertising is suggested, but not fully revealed, by this picture of mailing pieces supplied by Mr. W. S. Rowe. The titles indicate the helpfulness of educational and informative advertisements in stimulating demand

take advantage of opportune markets, business conditions or circumstances with profit.

5. There is an intimate personal touch in direct appeals—especially in letter mailings—that is an advantage. They get under your skin. An advertisement in a publication is a speech to a crowd; a letter or mailing folder is a talk to one man in his easy chair at home, after dinner, or at his desk during the day.

6. Through the more personal appeal of direct advertising the advertiser can bring to bear a different kind of force than that derived from general advertising. He can hook this up to national, class or trade advertising, in many ways.

7. Your sales strategy is hidden from competitors. You don't have to show your hand.

8. It permits you to key results. There is no large element of chance when proper tests are made and results noted. Direct advertising has the one great advantage of remaining under the eye of the one for whom it is working. He can watch it and develop it intelligently. Its operations are visible when properly systematized.

9. You can get prompt attention under the most favorable circumstances. Your proposition is placed in the hands of the prospect with order blank, return envelope, post-card, or other means of reply.

10. Most important of all, perhaps, you can build up an intimate personal acquaintance and good-will among your prospects and customers of immeasurable value, and at less expense than by any other means.

III

FORMS OF DIRECT ADVERTISING

BEFORE we consider the principal forms in which direct advertising is produced and used, it may be well to think for a moment of what it is all about. There has grown up a considerable technique and a special terminology among its practitioners which tend to confuse and even to frighten inexperienced advertisers no matter how soundly they may know their own business and how surely they may be grounded in the principles of merchandising.

Advertising, as a matter of fact, is a very simple art and the same principles that exist in any form of selling underlie its application. The well-known advertising authority, Mr. Charles Austin Bates, not long ago enumerated these principles as:

First: The purpose of advertising is to assist in the sale of goods or services.

Second: It is useless to advertise your product to persons who cannot use it. You must, therefore, find your market before you seek to address it.

Third: You must present your goods to these people in a way that will make them realize that these goods will benefit them and will create in their minds a desire to buy.

Fourth: To accomplish the third result you must put your message in clear and understandable language, and frequently you will be justified in further amplifying your description with pictures.

Fifth: You will then cause your message to be delivered by the most prompt and economical method to the list of prospective customers, and the postal service will almost always be found the most available method of distribution.

Here we have a clarified picture of the whole process of direct

mail advertising, and any person contemplating a campaign may well look at his own problem in the light of these simple principles before he undertakes the preparation of a single piece of advertising. It will be understood, of course, that Mr. Bates has drawn the picture sketchily and in very broad strokes. Many questions of detail will come up, but the principles set forth are sound and will prove applicable.

A short time before I had read Mr. Bates's article I was invited to speak to the Advertising Club of Pittsburgh, and I chose as my subject these words: "The Simple Art of Advertising." It was curious to note how closely the line of my thought followed that developed by Mr. Bates. In that talk the endeavor was to point out and elaborate the fundamentals of any advertising success, and the essentials were set out as follows:

First: Advertising must be truthful. Lying and misrepresentation will inevitably be found out and will in the end defeat their own purpose.

Second: There must be knowledge of human nature, which is the finest fruit of experience. He who does not know how the human animal reacts to the various stimuli of life is but ill-equipped to make a successful appeal. This is the so-called "psychology of advertising."

Third: Be clear and moderate in your language. Remember always that the weakest language is the language of superlatives. Endeavor to leave with your reader the impression that you claim no more for your goods than their merit justifies.

Fourth: Before you advertise at all learn your market. Know to just what classes of persons your goods will appeal and be of real use. Find those persons and address your advertising directly to them.

Fifth: Advertise none but sound goods. Although advertising is a mighty force, it cannot perform miracles and it cannot induce people to continue to buy merchandise that they have tried and found wanting.

Any campaign based on these fundamentals and carried on with prudence, persistence and plain common sense, has an excellent chance to succeed. Without them, we conceive there is no probability of a permanent success.

What tools, then, are available to the man who wishes to advertise? They are numerous and varied, but their principal forms are of tried and proven worth. In succeeding chapters the more important forms of direct advertising are commented upon and illustrated in some detail. We shall here simply enumerate them:

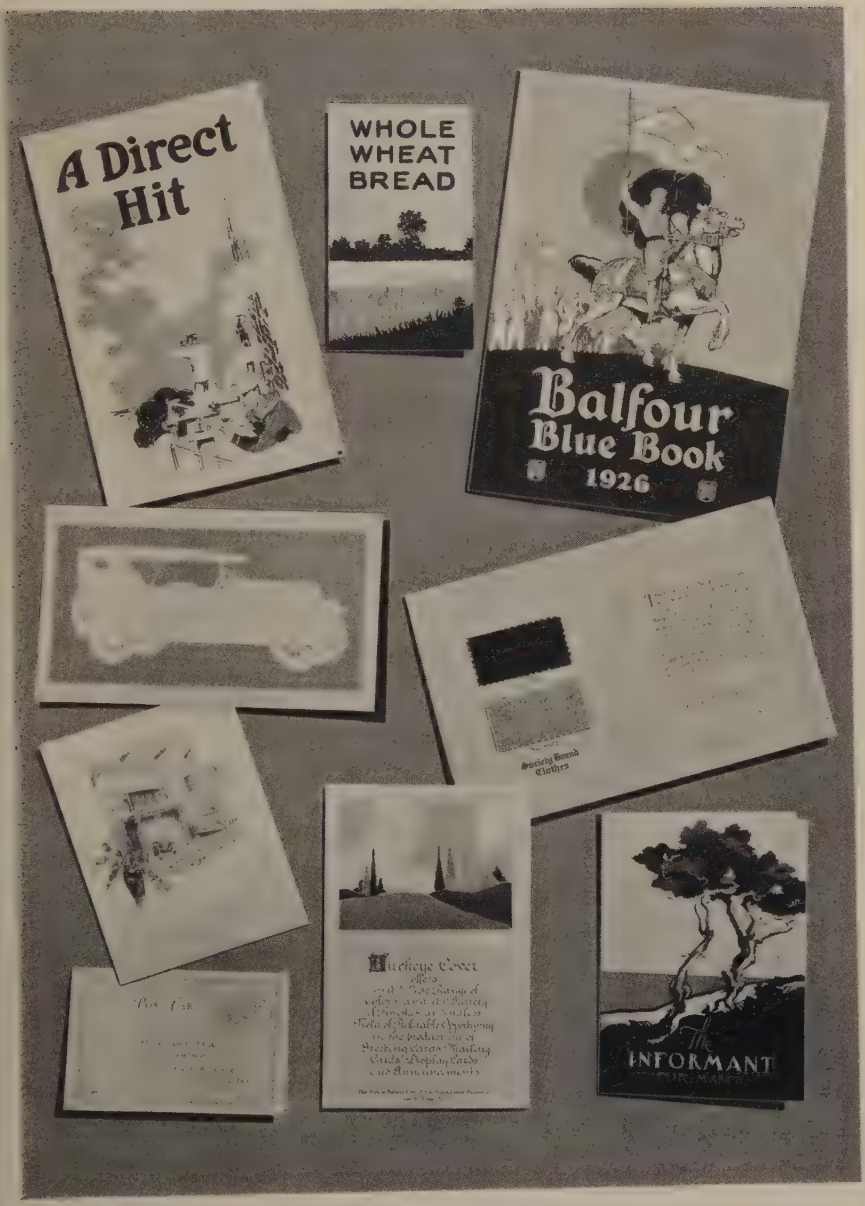
PRINCIPAL FORMS

(*a*) Letters and advertising letter-heads
(*b*) Announcements
(*c*) Catalogues
(*d*) Small descriptive books or "booklets"
(*e*) Large folders or "broadsides"
(*f*) Envelope and package enclosures

MINOR FORMS

(*a*) Novelties and "good-will reminders"
(*b*) Folders and cut-outs of unusual form
(*c*) House bulletins and manuals
(*d*) Mailing cards
(*e*) Picture stamps, coupons, etc.

The purpose of direct advertising is, of course, to sell goods, but there are many variations in the method by which this end may be attained. If the manufacturer proposes to sell his product directly to the final user, as does the Fuller Brush Company, for example, his method of advertising will differ greatly in detail from that of the man who intends to have his wares distributed entirely through jobbers and retailers. In any case it is desirable that as large a part of the consuming public as possible be acquainted with the commodity. This is naturally more essential in the first instance than in the second, because the manufacturer who sells through the usual channels has the advantage of the cooperation and prestige of both the jobber and retailer. Yet the tendency toward



Uses of Buckeye Cover

In this group of specimens, all on Buckeye Cover, are shown a few of the varied uses of Buckeye Cover, some conventional, some unusual. Many persons would not think of Buckeye Cover as most suitable for the artistic presentation of cloth swatches, or for fine store cards and lithographed greeting cards

branded goods of known origin is very marked in all fields of business, and merchants are becoming more and more reluctant to commit themselves to investments in unadvertised and unknown products. The salesman in seeking outlets for his wares finds his best argument in the fact that his advertising has created a demand for his goods and caused them to be recognized by the public as of a known standard of quality.

The first thing a man in business must accomplish is to make it known to possible customers that he is in business and to explain what he has to offer. The generally accepted form is an announcement, and these very often are dignified and beautiful. They are presumed to convey something of the "atmosphere" of the house, and they may easily carry the impression of worth. Announcements constitute one of the most beautiful forms of advertising when appropriately embellished, tastefully printed, and carried on one of the numerous beautiful papers now available. The antique deckle-edged stocks, such as Buckeye Text papers, are admirably adapted to such uses, as well as to that large class of booklets in which it is desired to produce an effect of dignity and elegance.

The individually typed letter is, of course, a common form of announcement and is the most personal of all. The expense of producing such letters in quantity is considerable, however, and the expenditure of a like sum of money, or even a considerably less sum, will as a rule result in a far more impressive printed announcement.

The catalogue is an essential adjunct to many forms of business. In its simplest form the catalogue is merely a complete descriptive list, usually with prices; but the modern catalogue is often an elaborate and highly ornate portrayal of merchandise, in which description, pictures, selling arguments and a manual of suggestions for use are combined. The catalogue is to most manufacturing businesses the basic printed selling force, and its use naturally increases from year to year.

Booklets and broadsides are more occasional in their nature,

and lack the comprehensive character of the catalogue. They serve to supplement it and to keep it up to date. Catalogues are issued as a rule once, or at the most twice, in a year. Developments in the interval may be provided for by the smaller and less expensive pieces.

Envelope enclosures and package stuffers are the most economical of all forms of direct advertising, as their cost of distribution is nothing. Their limitations, however, must be recognized, as they are usually small in size. They can hardly be called basic advertising, as they serve best as reminders and suggestions for an established product.

IV

USES AND RESULTS OF DIRECT MAIL

THE prime purpose of all advertising is the same, but due to its elasticity of form and use, direct advertising is able to perform many functions in merchandising more effectively and at less expense than any other form of business publicity.

The first step in a new business calls for the use of direct advertising. If a man sets out to establish a local retail business in a town he will undoubtedly desire to inform the whole public of his community through general publicity in his local newspapers. At the same time he will wish to direct the personal attention of the most desirable prospects to his enterprise and to the special offerings he will have to make. If the line be clothing he will be able to compile readily a list of the men in the community who are of known responsibility and to whom good apparel will especially appeal. To these he will send an individual announcement, and from time to time he will follow this with special mailings informing his customers or prospects of new merchandise that may especially interest them.

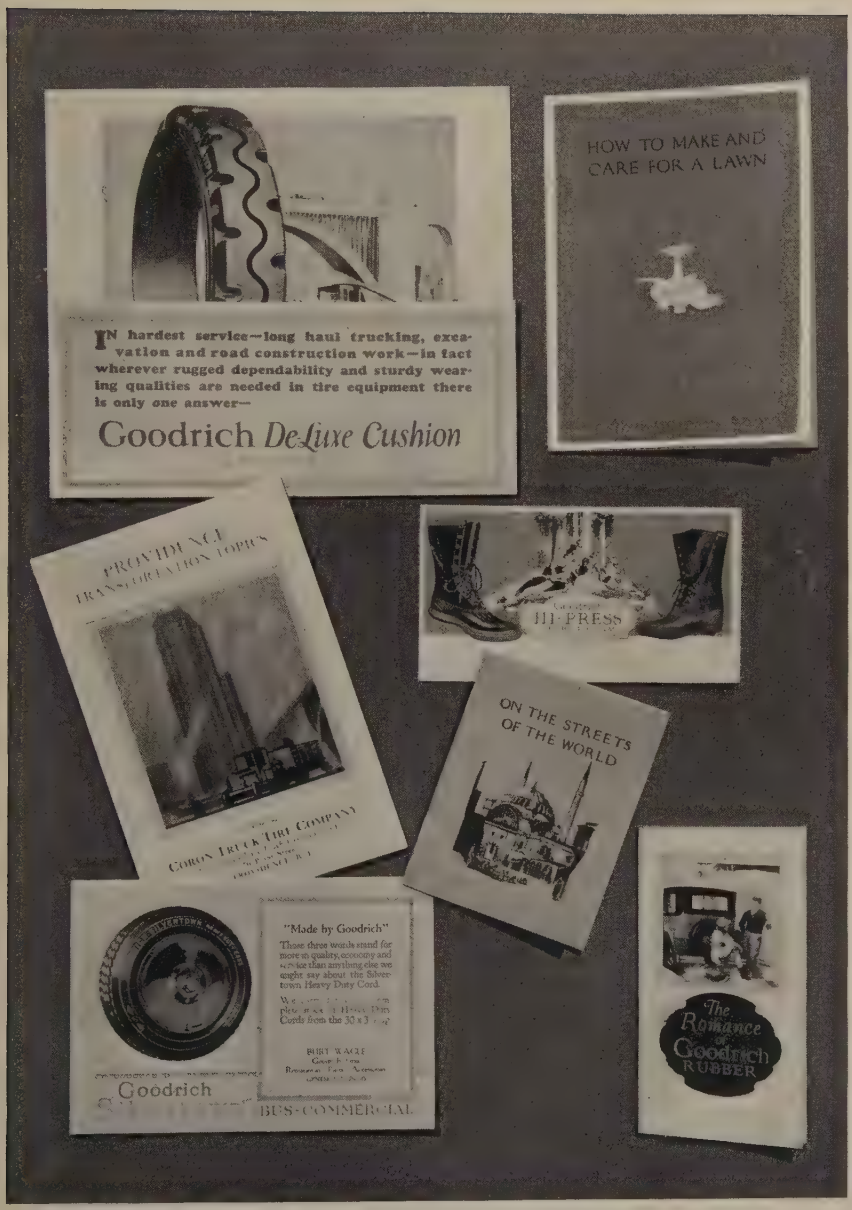
If, on the other hand, he is establishing a great plant to make concrete machinery, road-rollers or graders, he will at once compile a complete list of the contractors of the country engaged in the business of road construction. To them he will send not merely an announcement but very detailed and carefully illustrated descriptions of his machinery. In these he will include all essential technical information and the most convincing evidence that he can produce of the economies and advantages to be derived from the use of his special devices. He will continue his campaign until all road-builders are familiar with his product and with the benefits derived from its use.

This suggests one of the most common and effective uses of direct advertising in almost every line of productive business. There is no other plan by which the personal salesman can be so effectively backed up and supported and by which the so-called "sales resistance" which a new product always encounters can be overcome.

While immense quantities of small merchandise are sold directly by mail without any personal solicitation or expense at all, it could hardly be expected that a contractor would make a major investment in equipment on mere advertising representation, no matter how convincing it might appear. But many contractors can be put in an interested, curious and receptive frame of mind before the salesman appears at all. There can be no inflexible rules as to the presentation of products to prospective buyers; but it is generally accepted that advertising that emphasizes the benefits that any article or commodity will bring to the buyer is far more effective than mere descriptions of that product.

Let us take a case in point. The use of yeast for semimedicinal purposes has been made widespread in a short time by careful advertising, almost all of which is devoted to explanation of the beneficial effect of yeast on the digestive and excretive tracts and to the testimony of people who have used it and experienced benefit. Almost every one is interested in improving his digestion but nobody cares particularly how yeast is made or of what it is made. Hence, the yeast campaign rightly ignores the details of yeast manufacture. It is always well to prove, rather than assert, that your goods will benefit the person who buys and uses them. For this reason, despite the abuses that developed in the days when patent-medicine quacks were in their heyday, the testimonial of users is again becoming one of the strongest forces in advertising.

Manufacturers of nationally distributed products now quite habitually provide jobbers and retailers who handle their goods with direct mail advertising to be distributed among final consumers. Hardly a bill comes in nowadays from your grocer, your



EXAMPLES OF GOODRICH DIRECT MAIL

These examples of direct mail advertising by The B. F. Goodrich Rubber Company are but a few of the hundreds used by this great business. The B. F. Goodrich Rubber Company regards its direct mail advertising as of fundamental importance, overshadowing all other forms of promotional effort

garage man, or your plumber that does not contain one or more enclosures directing your attention to some nationally advertised commodity that he handles.

The grocer particularly is likely to provide you with a form of advertising that has proven a most effective stimulant to trade. He may enclose a card or little book that suggests fifty attractive ways of preparing Jell-O or Wheatena, or whatever it may be. It cannot be doubted that teaching people new and interesting uses of a product is one of the most effective ways of enlarging the market. The woman who knows a half dozen good recipes for tapioca will use a lot more of it than will she who knows only how to cook it with apples. She may become as large a buyer of that commodity as several of her neighbors who have only one way to prepare it.

The cooperative advertisers have given the world a fine demonstration of the possibilities of increasing the general demand for a commodity by suggesting and demonstrating new uses and methods. The raisin and citrus-fruit growers of California provide a notable example. When the writer was a child raisins occasionally turned up in buns and puddings on the family table. Recently the writer heard an observant man say that, riding three miles through the poorer district of Cincinnati, he counted sixty-six discarded raisin boxes scattered over the footwalks. Wise and persistent advertising has taught the public that the raisin is a very delicious and wholesome confection.

There is one attribute of direct advertising that gives it, above all others, a special advantage over any general publicity. An advertisement in a publication or a poster on a bill-board is about as impersonal a thing as there is in the world, no matter how thickly it may be "you'd." *You* know that it is addressed to the world at large and is not a message to you as an individual. It is possible, by the exercise of tact, taste and good sense, to make every piece of direct advertising have in some degree the effect of a personal message to the man or woman who gets it. The very fact that it

is addressed in your name and sent to your house sets up this happy line of personal suggestion. A young friend of mine, going into business in mid-town New York, received a very cordial letter within a day or two from a famous bank. It pleased him and he called. The result is that this bank has to-day a loyal and somewhat valuable customer.

But extreme care must be used at the point where most direct mail advertisers are even to-day most lax. Your mailing list must be as nearly letter-perfect as to initials, spelling and addresses as it is humanly possible to make and to keep it. We have tried to emphasize the value of the personal or "personalized" appeal when correctly made. It is a weapon with a kick as well as with high power, and to get a highly personalized letter which conveys the impression that you are well known and highly regarded by the writer, and to have your name misspelled or the wrong initials used, creates a ridiculous effect and never fails to wound the pride of the recipient, though he probably won't admit it. On the very day this is written there came to me an imposing letter, informing me that I had been recommended as a suitable person for director of one of those high-sounding national associations whose letterhead carries a list of famous vice-presidents. It seemed like quite a distinction at first glance, but the compliment shriveled and faded away when I found both my initials wrong, and observed that the names of at least half of the men who made up the state list of those singled out to be similarly honored were curiously inaccurate. So the five dollars that I was supposed to send along with my acceptance was saved.

The superintendent of The Beckett Paper Company is Mr. Homer Latimer. At Christmas came a costly leather portfolio from one of our trade connections, gold-stamped with his name. But our friend called him "Horace," and several more good dollars had gone the way of that vast flood of money that every year leaks away in America through inaccurate mailing lists.

Nor do I have to go outside our own small office group for a

second example of similar purport. Mr. Minor M. Beckett, the president of our company, bears a family name. His uncle, Colonel Minor Millikin, was a brilliant soldier, lost in the battle of Stone River. No trace of his body was ever found. No wonder Mr. Beckett is rather meticulous as to the spelling of his name, nor is it astonishing that when another company from whom we buy sent him, on consecutive holidays, a gold razor and a gold pencil each engraved with the name "Miner," I detected him attempting with a penknife to alter the engraved "e" so that it would look like "o." Yet all the scores of letters Mr. Beckett has written to that company bore his name plainly typed in the correct spelling. The spirit of the gifts was doubtless appreciated but I fear their effect was weakened.

The man of long experience and large affairs as a rule receives much mail, and in a good many cases it is carefully sorted by a secretary before it comes to his desk. It is not easy to establish the human touch in his case, but if you are offering something that has a sound and legitimate interest, even he is not hopeless. But how different it is with that vast number of women and of everyday people who have little correspondence, yet have mouths to feed and backs to clothe! An attractive direct advertisement is to them a matter of real interest and usually gets a careful reading. There the compliment of being singled out for special attention comes home. The writer has an elderly relative who has spent his entire life on a farm. I have heard him discuss at length binocular glasses—which are with him a great fad—and explain quite seriously that he had got a letter recently from Mr. Ward (Montgomery Ward and Company) in which Mr. Ward assured him that this was as fine a glass as could be obtained. Had he seen the stenographic department of this great establishment in action he might have been disillusioned; but the fact remains that to him "Mr. Ward" was a trusted old friend, giving him personal advice on which he could rely. In our family the *Youth's Companion* was a companion indeed, and I well remember how ashamed we used to

feel when we occasionally got a letter, written apparently more in sorrow than in anger, to inform us that our subscription was overdue. We children used to be afraid that we should some day meet Perry Mason in the street and be recognized by him as the delinquent subscriber of years gone by. Such are the reactions that the personal element in advertising can produce in human beings, and human beings change less than anything else on this earth.

Try diligently to make your mailing pieces interesting and to make them human. The columns of the printing and advertising publications abound in evidence of the results that have been obtained from direct advertising in specific cases. And it can be truthfully said that direct advertising is far the easiest form of advertisement to check as to results. No matter how craftily you may key your general advertisements, a good many of your correspondents will forget about the "Department K" or the fictitious street number. Then, too, there is something in human nature that makes the average man like to appear sophisticated, and if he is "on to" the system of keying, he takes a fiendish delight in omitting all reference to it. Most people know that a factory employing a thousand men in a town of ten thousand people can be found by the postman without giving a street address. But if you send a folder or a booklet to a thousand people and two hundred of them write you in response, you do not have to be a Newton or a Galileo to know that your advertisement pulled twenty per cent. If you sent another form of advertisement out at the same time to another thousand people and it brought in only twenty letters, you may be pretty sure which form is the better advertisement for your business. The user of direct mail can experiment without committing himself to the peril of bankruptcy.

There is ample evidence of the possibilities of successful and economical selling through direct advertising. The facts are so well understood that we shall refer to but a few examples that happen to be before us at the moment.

The well-known cases of retail merchants building up businesses

of from a half million to a million dollars or more per year in towns where an ordinary merchant could hardly hope to sell twenty-five thousand dollars' worth of goods have become classics. The Garver Brothers Co., of Strasburg, Ohio, a hamlet of a few hundred people, situated near several cities ranging from populations of about one million on down to towns of one hundred thousand, used direct advertising and are selling close to a million dollars' worth of goods per year, a good deal of it in the competing cities. Fred Mann, of Devil's Lake, with his regular turnover of more than $500,000, is another man who has told the story of direct advertising all over the country. The Hough Shade Corporation, of Janesville, Wisconsin, is reported by Mr. James Henle to have increased its total volume fifty-two per cent by a single mail campaign. Mr. R. N. Fellows, of the Addressograph Company, reported a number of striking examples of direct mail success in a speech before the International Advertising Convention, in London. Among them were these items: sale of $23,000 in furs, by Abraham and Straus, from a single letter to a selected list of women; an increase of fifty-five per cent in a single month by the Newcomb-Endicott Company, of Detroit, while most department stores of the country showed a decreased volume; sale of $25,000 in Oriental rugs in one week at an advertising cost under five per cent; an actual increase in business at Wanamaker's, New York, during the newspaper strike, while the business of competitors not using direct mail declined $30,000 per day; the application of eighty per cent of its total advertising appropriation to direct mail by Showers Brothers, who sell $10,000,000 worth of furniture per year, and the sale of $33,000 worth of kitchen cabinets by a single letter at a cost of two per cent; the appropriation of $150,000 per year for direct mail by the supply sales organization of The Western Electric Company—practically half its total expenditure; the use of 20,000 pieces of direct mail daily by The American Mills Company. The Goodrich Tire and Rubber Company wrote a letter, saying: "Direct advertising with the Goodrich Company is the 'daddy' of all other forms of advertising, and has given us back many times over every dollar

we have spent for it." The International Harvester Company says: "Fifteen years ago we became convinced that direct-by-mail selling is by far the best method of producing actual, traceable results. To-day we spend over half a million dollars each year in direct advertising in the United States alone."

V

THE MAILING LIST

If this book accomplishes nothing more than to bring home to its readers the supreme importance of the mailing list as a basis of any direct mail advertising success, it will have been worth any effort and expense that its production may have involved. Everybody admits that a good mailing list is essential; yet by some strange fatuity most advertisers neglect it. The Beckett Paper Company still receives occasionally mailing pieces addressed to a gentleman who has been dead nearly fifteen years. Recently the writer had occasion to work with a small section of the mailing list of a very alert and well-conducted New York business. Yet many errors developed. One man wrote us that he had lived in Chicago for ten years past, but his name lingered on a list that is certainly given more attentive consideration than ninety-five per cent of all mailing lists used in America.

We have said that the first step for any advertiser is to study his possible market and to decide what people or classes of people should be interested in his product. A Chicago business man wrote a letter to one of the advertising journals recently in which he said that he had been receiving a series of letters and advertisements urging him to patronize a garage for the storage and care of his automobile; yet this garage was situated three miles from his office and five miles from his residence. Thus by simple failure to study his market the garage man not only wasted expensive advertising but made himself appear ridiculous.

The mailing list is the foundation of all successful direct advertising, and the advertiser is blind to his own interest who fails to give all needed attention to building it up intelligently and to maintaining it with unflagging zeal. This is a good time to say once more that it is highly important to see that all names are

correctly spelled and that all addresses are accurate. The writer's name is Greer, and he has never bought anything from that rather numerous group of advertisers who carry his name on their mailing lists as "Beer," "Geer," or "Green." An incorrect spelling takes all the individual touch out of an advertisement or even a letter. Duplication of names also creates a bad reaction. If a man receives two or three copies of the same advertisement he will form the subconscious impression that the business that sent them out is not very carefully managed—and the finer and more expensive the pieces the stronger this impression of wastefulness will become. Time spent in checking a mailing list is time well spent.

The compilation of a mailing list is an individual problem; but the man who has the intelligence and experience to conduct a business will by the same token have the capacity to visualize his potential market and to reduce it to a list of names.

In a highly organized business community such as America there are endless facilities for the creation of good lists, whether the scale be purely local, as with a retail dealer, or nation-wide to meet the needs of a business that advertises and distributes to the whole country. British advertising men all recognize that direct mail advertising has advanced more rapidly in America than in the British Isles, and they unanimously attribute this condition to the greater facilities existing in America for securing mailing lists.

The great value of a list is quite definitely recognized by all the organs of general advertising. Every magazine now makes a careful analysis of its list of subscribers according to their location, business, and buying needs. If you are a manufacturer of saws or screws, *The Saturday Evening Post* or *The Literary Digest* can doubtless tell you how many hardware merchants are included in its list of subscribers in every state of the Union.

In the nature of things the automobile industry in all its branches is the most carefully listed in the world. The ownership of an automobile becomes automatically a matter of public record, because the owner must register his purchase in most states, and

in all states he must secure a license before he can operate it. The public license records are ideal mailing lists because they are entirely accurate, quite up to date, and they give the most complete information possible. In them will be found the name and address of the owner, the make, model, and date of manufacture of his car. Thus the man who sells either cars, tires or accessories can tell with some accuracy just who is likely to be in the market for a new car, the size of tires he uses, and what accessories are adapted to the special car and model which he owns. The automobile business is organized to the exact liking of the direct mail advertiser.

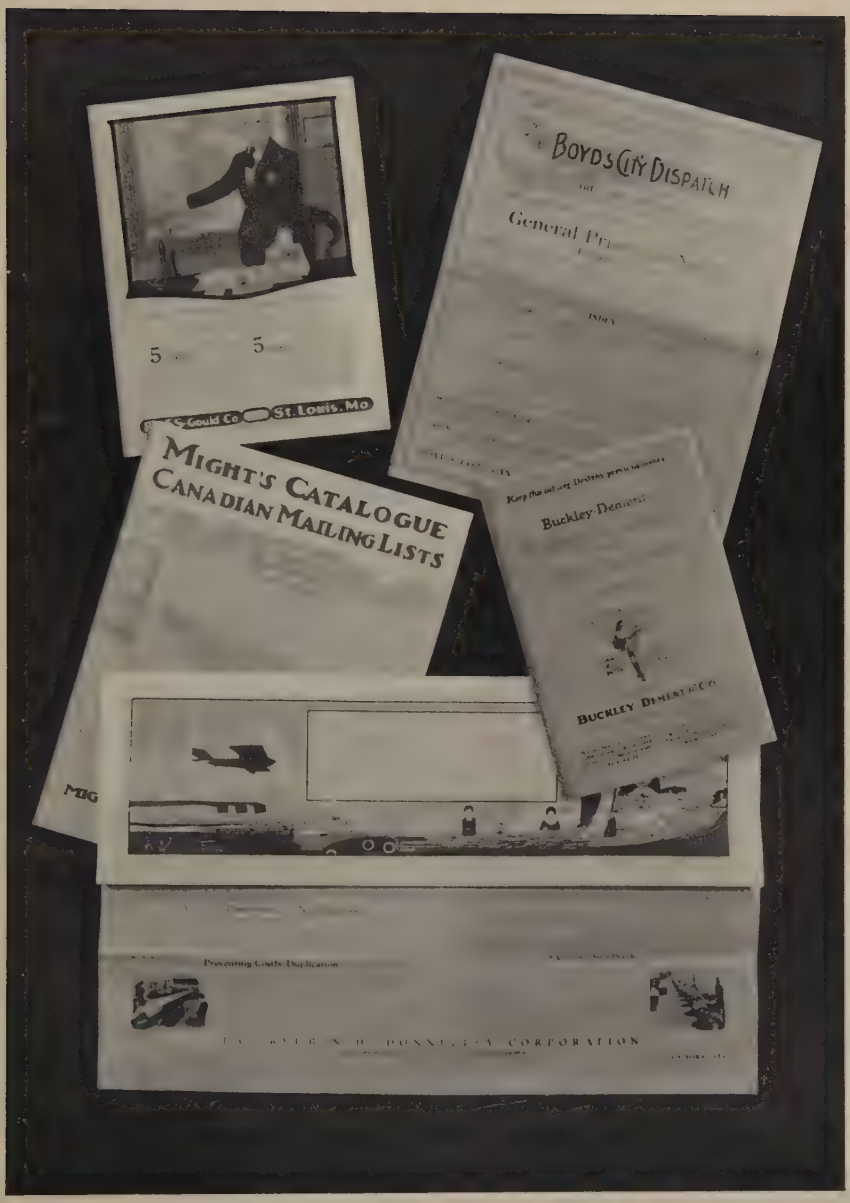
But what sources are open for the compilation of lists to the person engaged in other trades that are not made the subject of public record? These sources are too numerous to be fully discussed or even enumerated here, but perhaps means may be suggested that will assist the inexperienced in creating lists of their own.

In the first place there are now many companies who make a business of supplying mailing lists for any line of trade. Some of these organizations are quite large and responsible and do their work with a considerable degree of painstaking effort. There is hardly a general line of business not covered in their files, and some of them go so far as to say that they guarantee that their lists will be ninety-eight per cent correct. The advantages and drawbacks of using a ready-made list will be quite apparent. It is a fine thing, of course, to get a complete list of your possible customers without the prolonged labor of preparing it. Indeed, you might not have the facilities and resources for securing anything like as complete a list as you can buy for a small sum, and you will thus secure in a day or two what would consume weeks or months to prepare yourself. On the other hand, you will realize that the list you buy is also accessible to every one of your competitors, and may in fact be in their hands. If your product is a specialty and non-competitive, this will not be a material objection. Nor will it weigh too heavily in any case. If what you offer has special ad-

vantages that competing lines do not have, you will wish to emphasize those points in your advertising. Nor need it be assumed that any one has, or can have, a monopoly on a list of prospects. Any live merchant or manufacturer will in time secure the names of his possible customers, and it is futile to hope that you can keep them from him. We know concerns that guard their mailing lists so carefully that they will not permit them to be used for obviously beneficial cooperative efforts. They seem to think that their competitors cannot possibly find their customers. This, we think, is a vain and unjustified belief. Yet it is a satisfaction to know that there are businesses that appreciate the value of their lists as one of their principal assets.

Nearly all the mailing-list companies will undertake to furnish special lists of any kind desired. If you want the names and addresses of all the drug stores in Seattle, or a list of the advertisers of the country spending over $100,000 each year, such a list will be quickly supplied. The price per name for special lists is much higher than in the case of stock lists, and our own experience is that the character of the service is not quite so high. We once asked for a list of three hundred of the leading printers of the United States. We noted the absence of some conspicuous names, and ascertained that the list was compiled from commercial reports by a person who had no special and individual knowledge of the printers of the country. There was a good deal of value in the list, but we had to employ a little common sense in revision before we could use it to advantage.

Many national distributors build up individual lists through the cooperation of their local dealers. The man who runs a hardware store in Cedarville knows exactly the people in his community who ought to have a new wire fence, and he makes a list of them and sends it to the fence manufacturer. When dealers all over the country have done this the fence maker has a fine, hand-picked, individual mailing list. The chances are that he will reciprocate by sending to each of his dealers some nice advertising



Mailing List Advertising

These advertisements indicate the extent of the mailing-list industry. The circulars and booklets represent the advertising of some of the leading list companies

booklets about his fence, imprinted with the name of the dealer, who in return will send them to the list of prospects originally made up. Something may go out direct from the factory too.

General advertising is a method often used to develop names. Hardly an important advertisement will be seen that does not contain an invitation to write for a booklet or descriptive folder. The inquiries thus received constitute a reasonable basis for a mailing list, though, of course, the average value would not be so high as in the case of the list furnished by retail dealers or chosen from personal knowledge. There will always be a percentage of inquiries that have nothing behind them except curiosity. The names developed by general advertising should not, as a rule, be put in a permanent mailing list until they have developed into actual buyers. It should be borne in mind that the purpose of advertising is to secure customers, not inquiries.

Telephone directories are a fruitful source for many kinds of lists, and commercial directories and rating books are of distinct value and available to any one.

Membership lists of trade and business organizations are especially useful, as they are already classified and usually constitute the more important members of that trade.

Lists of shareholders in corporations are invaluable to financial institutions and stock brokers, and are in many cases readily obtained.

But we must not ignore the fact that it is quite as much a function of direct advertising to retain old customers as to develop new ones. In *The Mailbag*, Jean Blum gives the following figures: "Regular customers are worth, on the average, the following sums per year: clothing, $85; women's specialties, $236; shoes, $35 to $62; furniture, $87; department store, $362; jewelry, $42; music, $30 to $56; Ford automobile, $215." If these figures are even approximately correct, it is clear that money spent in mailings to retain customers is profitably spent. A great paint company found that every call its salesmen made cost more than $8. Clearly it

pays to make these calls fruitful by preparing the way for them by direct mail.

For this reason the ledgers of any established business are a useful source of names. The writer received a letter from a clothing merchant recently, bearing at the top a very conspicuous date, two years or more back. The letter went on to say that the writer —who happened to be also a personal friend—had been looking backward over his books and found that the last charge made against me was on the date mentioned above. He wondered whether I had bought something that was not satisfactory, or whether his service had in some respect failed. It was a cordial, effective and tactful means of reawakening my interest, and it was a good illustration of the value of an old charge-customer list for mailing purposes.

Mailing lists may be general or they may be classified in any number of ways—geographically, according to buying power, according to habits and social condition. Nor is the size of the list necessarily the final index of its value. The manufacturer of pleasure yachts, for example, will not require a large list, but he will need a very carefully selected one. He may want to send each prospect elaborate and expensive advertising material, so costly that he cannot afford to have it wasted. Now any person of sense knows that a cruising, ocean-going yacht is one of the world's greatest luxuries. Yet it is so expensive to buy and operate that it can be owned only by a very rich person. The yacht-builder, therefore, must have a small and well chosen list.

The famous printer, Mr. Norman T. A. Munder, often displays the beautiful book he printed to advertise a single vase, valued at, we think, $100,000. The mailing list for this book was limited to twenty-five names, yet each name was that of a rich person known to be a collector of art objects. The vase was sold to a member of this group.

Illustrations might be multiplied indefinitely, but these general principles are enough, if carefully applied:

1. Remember that your mailing list is the basis of all your direct advertising. Prepare it with the utmost care and keep it constantly corrected. The average mailing list will develop from twenty to twenty-five per cent of error in a single year.

2. Study your market. Get the names of the people who are your logical customers, and get them correctly. Then cultivate them by direct mail tactfully, intelligently, persistently. President Beatty, of the Canadian Pacific Railway, lately said that the time for a company to quit advertising was "never."

The minor and incidental sources of special mailing lists are innumerable, and will suggest themselves to the thoughtful advertiser. Big department stores receive all birth statistics and use them to sell baby baskets and wagons to receptive parents, trying at the same time to cause the infant to be brought up as a regular customer of the house. Removals of residence always suggest new needs in house furnishings, and every wedding lets loose a flood of new requirements. Marriage licenses are, therefore, of value to many trades. Transfers of real estate are interesting to the contractor and supply man, because many of them suggest new building operations. Be alert to the opportunities of your business and, having got a good mailing list, see that it is checked against every response or every returned piece of mail.

The follow-up is an aspect of direct advertising that enters into many campaigns. It is perfectly true that having once satisfied yourself that a person or corporation is a logical buyer of your product, it is wise to be persistent in your efforts to sell. The salesman who never goes back to the house where he was refused either an audience or an order on his first visit can hardly hope to succeed. One of our very largest customers came to us as the result of a series of visits extending over a period of four years, during all of which we sold him not one pound of paper.

Care must be exercised to make the follow-up in either advertising or personal selling tactful. Don't wear out your welcome and don't become a nuisance. But with common sense it is possible to accomplish much by persistence.

To build follow-up files is a simple thing. If, for example, you wish to send a second letter or an additional mailing piece to all persons on your list who have not responded to your first letter or advertisement in ten days, nothing is easier than to put copies of your first letter or a copy of your list into a file envelope dated ten days ahead. As responses come in they can be checked against the original list and at the expiration of ten days you can write again to those who have not answered.

As many mailing lists are in the form of cards it is easy to adapt them to a follow-up plan, and information as to responses, previous business, etc., can be noted on the card of each prospect. Files that will automatically come to your attention at fixed dates are the basis of any follow-up system and can be arranged by an intelligent clerk.

VI

THE CATALOGUE

THE catalogue is ordinarily the most pretentious and important piece of direct mail issued and used by a manufacturer or large mercantile establishment. In the case of those businesses selling altogether by mail or having distinct mail-order departments, it is substantially the only form of advertising used, and anything else that may be put out is largely supplementary to the catalogue itself.

Until your customer or prospective customer visits your establishment or receives a call from your traveling representative, your catalogue is the only picture he has of your business and your product. That it shall faithfully, adequately and pleasantly represent you is, therefore, a matter of the first consequence. From it he will form impressions that will facilitate or retard future relations which you hope to establish.

The form and character of catalogues may vary infinitely, and while the final purpose that all are planned to accomplish is the same, the method by which the result is to be attained is subject to a multitude of changes. Before the holiday season your jeweler may send you an inexpensive catalogue of gift items from which he hopes you will derive suggestions that will result in immediate orders or personal sales. Like Messrs. Sears, Roebuck and Company or Montgomery Ward and Company, he is after immediate results. The manufacturer of dredging equipment will also issue a catalogue and carefully send it to all contractors engaged in that type of work. But he has no hope that any of the men who receive it will sit down and write him an order for a dredge. His problem is purely preliminary and educational. If he can interest the contractor to the extent that he will write or arrange a conference, he has done all that he dared hope for. In any case, when he does

make a personal effort to sell his goods he will have broken the ground, because the contractor will have known something of his machinery and of the economies and advantages claimed for it. Inasmuch as the profit of a contractor depends very largely on the efficiency of his equipment, the manufacturer may feel quite sure that his catalogue will receive consideration. The successful contractor is almost as deeply interested in having the most economical machines as the manufacturer is in selling them.

As the printed representative of a business establishment the catalogue probably stands first in importance, dignity and interest among all forms of direct advertising.

What are the considerations first to be weighed when you determine that you should issue a catalogue? One book on direct advertising that is before us makes the rather astonishing assertion that the first thing you must decide is the size of your book. This is curious reasoning. If a man who had determined to make a voyage around the world were to say before considering at all what apparel he would require, "I am going around the world, and I shall therefore at once buy a trunk three feet long, two feet wide, and eighteen inches deep," he would be doing much the same thing that our friend suggests to the advertiser. He might find that he could not get into his trunk one-half the things necessary for his comfort and well-being.

The preliminary study of the catalogue-maker, as we conceive it, should be along lines such as this:

1. Exactly what have I got to advertise?

2. Shall I portray them entirely by printed descriptions, or shall I describe them and supplement my descriptions with pictures?

3. Is my product one that can be adequately represented by pictures in a single color, or shall I use several colors to make my pictures more faithful and appealing?

4. What are the real selling points in favor of my goods? What would I say if a man came into my office and said that he

was in the market for some merchandise similar to mine, but he had not decided whether it would be better to buy from me or from one of my competitors?

5. What evidence can I produce that the use of my goods is an advantage to the buyer?

6. What suggestions or instructions can I give that will enable the purchaser of my product to use it more effectively or in a greater variety of ways?

7. What type of engraving is most suitable for the portrayal of my product, and what kind of paper shall I use for my text and pictures?

8. What printing process shall I employ?

9. How and with what paper shall I cover it?

10. What sort of cover design will most attractively and appropriately suggest the contents of the catalogue and excite curiosity and interest?

11. What kind of an envelope shall I use to send it out?

When all these things are sensibly determined the advertiser is ready to proceed. What the advertiser has to say should determine the size of his book, if he wishes to do his business full justice.

It will be recognized, of course, that there are a great many catalogues the size and form of which are determined by the amount of money available from the advertising appropriation rather than by the true needs of the business. Even the amount of postage required for carriage may be an important consideration, especially if the catalogue is a very cheap one and issued in large quantities. But work so conceived and executed must be classed as makeshift rather than standard. It may be reasonably assumed that the best catalogue is that which most fully and faithfully represents the worth of the product and the character of the house that sponsors it.

It has often been said that nobody but a multimillionaire can afford to wear shabby clothing. His prestige is assured anyhow.

While the analogy is not altogether happy (because the book is by no means shabby), we may say that only a house of such universal recognition as that of Tiffany could effectively sell expensive jewelry by mail on mere description and without pictures. The fame of the house gives its "Blue Book" sufficient prestige without the customary embellishment. But only a few business establishments can hope to attain such standing, and it is generally wiser to put out advertising that will add something to your dignity and reputation. The cry for better printing grows steadily louder. In response to this demand the art is constantly improving, and we believe that it will not be long until there is a general recognition of the fact that cheap advertising is false economy.

The catalogue is primarily a list and description of the articles offered, usually with prices attached. The first aim of the business man should be to make his catalogue complete and satisfying. Omit from it no information that is likely to be required by your prospective customer. Nothing is more exasperating than to write for a catalogue and, upon receiving it, to find that it does not contain all the information you require for a decision as to your further course.

The character of your product must determine the type of book and the treatment of the subject. If you are listing heavy and expensive machinery you will find it desirable to include not only a sufficient amount of technical detail, but a series of engravings that will convey a clear idea of the construction. Great detail is essential in all machinery illustrations, and in this class of catalogue carefully retouched halftone engravings or fine drawings will probably be used and a text paper that will insure the utmost clarity in the pictures. Catalogues have an extreme variation in size and price. Some makers of extensive lines, sold through agencies or jobbers, produce books almost as large as an unabridged dictionary. These, of course, are case-bound. But the great majority of catalogues are not ponderous and heavy volumes, and the binding is almost universally in cover paper. It was the general adoption of

the catalogue as a major advertising medium that suggested the development of Buckeye Cover more than thirty years ago.

There is no strict limitation to the cost of a catalogue, but the customary range will be between twenty cents and one dollar per copy. For the former sum but a modest book can now be produced. In any quantity the latter figure will produce a sumptuous result. With production costs at such figures it is but common sense to put the utmost of intelligence and taste into the building of a catalogue and to exercise every possible care to see that no copy is wasted or ignored. It is when expensive advertising is distributed that the value of a correct mailing list becomes most patent.

Such establishments as the mail-order houses, which offer an enormous number of articles for sale and rely on a multitude of final consumers for their business, must of necessity issue large catalogues in great number and at frequent intervals. For them the use of expensive paper and elaborate printing would be prohibitively costly. Theirs is distinctly a quantity job; but it is interesting to know that when the portrayal of any of their merchandise can best be accomplished by the use of color, this additional expense is not spared. The type of illustration to be used will be discussed more fully in the chapter devoted to engravings.

The cover of a catalogue is of very great importance. It should possess several distinct qualities. First of all, it must give protection to the contents. It must be strong enough to pass through the mails undamaged and to wear as long as the catalogue ought to have any general usefulness. It is designed to arrest attention and to arouse interest, and to this end it should be not only beautiful, but appropriate. Both color and design should convey something of the atmosphere of the goods advertised.

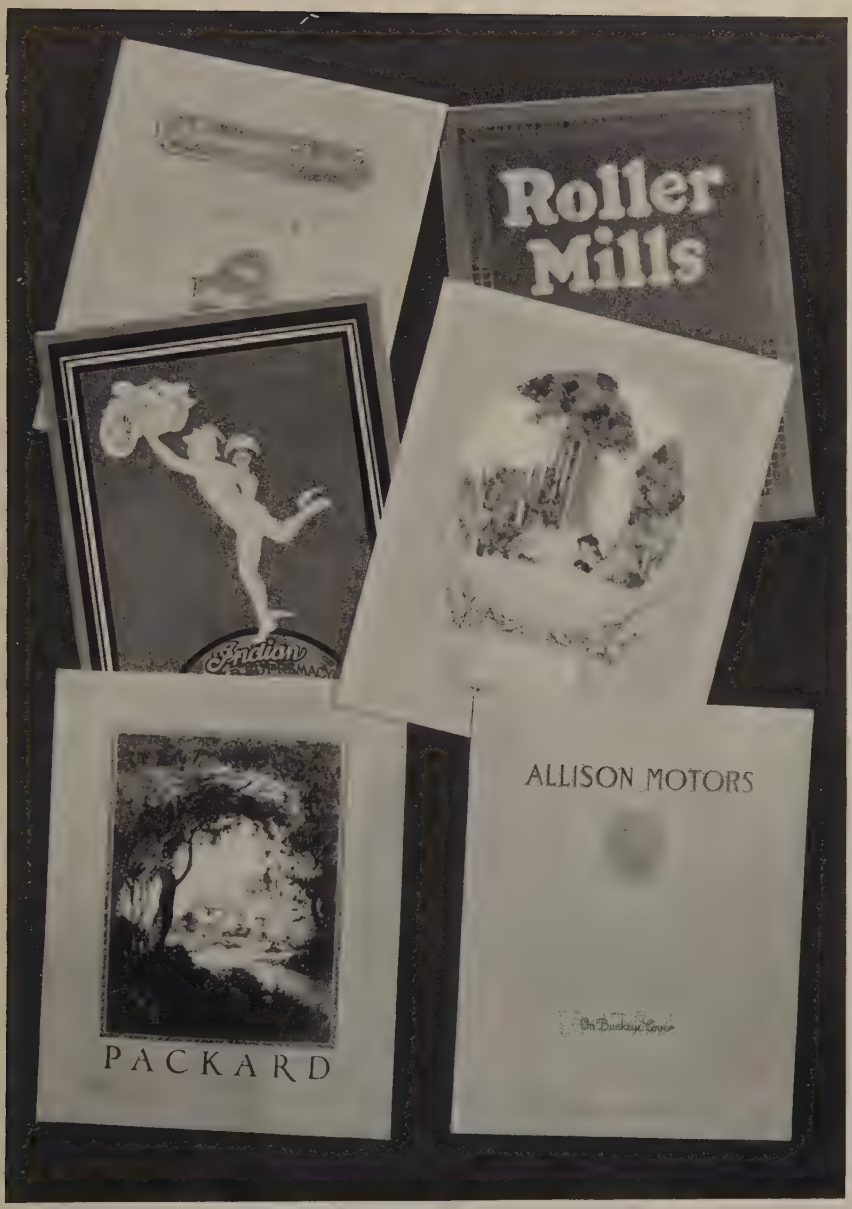
In the development and manufacture of Buckeye Cover these considerations were uppermost. We tried first to make a tough stock that would truly serve the proper function of a cover. Our next consideration was to make its surface interesting and receptive of all forms of printing treatment. Embossing qualities are

essential, because in the better class of catalogues the use of embossed covers is very general. The paper, therefore, had to be made of materials solid enough to withstand the stresses of severe embossing dies. The reproduction of Lorado Taft's famous fountain, "The Spirit of the Great Lakes," of which we have circulated many thousands, is believed to be the deepest embossing ever accomplished on a commercial paper. The difference in level of the various planes is well over a quarter of an inch. Color is all-important. If the catalogue advertises machinery, shop equipment, or heavy materials, the cover should be strong. Moreover, many such catalogues are handled under conditions that tend to soil them. The use of dark colors is desirable. The art work should be characteristic and massive and suggestive of power and strength. To this end we make Buckeye Cover in black, brown and dark-blue colors.

On the other hand, the catalogue of a jeweler, a milliner or a maker of perfumes must make an altogether different appeal. These are articles of elegance and luxury. Delicate colors and treatments will give the atmosphere desired to interest women customers. Utility becomes a secondary consideration. For such requirements we have the light colors and tints—turquoise, Nile green and India. These are the extremes of a varied line. There are general-utility colors, of course, twelve in all; but we have cited the extreme variations by way of more striking suggestion. The use of end sheets of cover paper, either to match or contrast with the outside cover, adds greatly to the beauty of the final work.

It is generally a sound policy in planning a catalogue, where the cost is any consideration at all, to use a substantial cover paper of moderate cost, and to give a good printer a little more latitude in its embellishment. An extra color or a bit of appropriate embossing may serve to greatly enhance the effect.

The makers of Buckeye Cover and Buckeye Text papers have always operated on the belief that decoration is the work of the artist and the printer. Both, if well selected, are experts. The



Catalogues Bound in Buckeye Cover

These catalogues were bound in Buckeye Cover. The Packard and Paige covers were produced by offset lithography and the others were embossed. The Allison Motors design well illustrates the beauty of simplicity of treatment

production of beautiful and appropriate effects is their business, and their sole business, and we conceive it to be the function of the paper-maker to provide them with surfaces that will lend themselves to their art and give them the widest possible scope in its exercise. The prime requisites of the paper are that it shall possess strength and durability, that it shall have a distinctive and appealing texture, and that it shall be made in a sufficient variety of suitable colors to meet the requirements of every sort of work. It is for this reason that we have never manufactured so-called "novelties."

The size of the catalogue page is one dimension that can and should be determined very early in the planning. If your book is mainly a price list it can be made quite small, for reasons of both economy and convenience. The recipient is much more likely to keep a convenient little book around his desk and to refer to it often than he is to preserve in any degree of usefulness a large and unwieldly volume. But if your product requires pictures of any considerable size to represent it justly, it is obvious that you must plan a page that will admit the use of plates of appropriate size.

There is as yet no such thing as a standard size in catalogues, though progress is being made toward that end. The United States Department of Commerce has done a great deal to bring a certain element of standardization into catalogues, as it has into many great lines of industry. Economy of paper is the main purpose of catalogue standardization. It is clear that if you arbitrarily fix a size for your catalogue without regard to how many pages you can get out of a sheet of the standard size of the paper you have decided to use, you may cause a great and expensive waste. If two or three inches of the paper at the top and end of each sheet are not utilized this becomes pure loss. You pay for it, but you get nothing for your money. Catalogue pages, therefore, should be designed to cut economically from standard sheets of paper, with just enough allowance for the trifling trim necessary to give uniformity and neatness.

Another size consideration of prime importance has for its basis your wish that your catalogue may have a reasonably long life

and serve you through a period of months at least. It is well known that in the average business office things that cannot be conveniently preserved soon disappear. Papers don't "lie around" long. Therefore, while it may seem desirable to go into very large size, you should reflect whether the advantage will more than offset the probability that your work will soon be lost. If your catalogue is of real use and interest to the recipient he will probably wish to put it away in a file kept for that purpose, and his filing case will in all probability be adapted to standard letters of size 8½x11 inches. The organized architects of America have established this size, and the purchasing agents, whose requirements are more varied, have declared in favor of two sizes—7½x10⅝, and for smaller catalogues, 5¼x7½, which is approximately half the size of the larger one. These sizes have been determined largely by reasons of economy, but they are susceptible of meeting most commercial requirements. The principal sizes of cover paper sheets are 20x26 and 23x33, and the main sizes of book papers are 25x38, 28x42, and 32x44. Catalogues that will cut from these sizes will not be wasteful of raw material.

It would be prudent, however, in selecting your paper to consult freely with your printer. He will be able to advise you not only as to the suitability of the surface for the kind of engravings desired, but he will also be able to advise you as to the economical size. In many large establishments and in most advertising agencies are persons quite capable of deciding these questions for themselves, but the great majority of buyers of advertising do not have the experience of the printer, who is working with these materials every day.

Pleasing effects may often be had in a catalogue by permitting the cover to "overhang"—that is, making it larger in size than the text pages. Of course catalogues so bound cannot be trimmed after manufacture if the rare emergency should arise when it is desirable to slightly reduce the size for postage economy or other reason. More careful packing is also required, lest the overhang

shall be bent and damaged in transit and the appearance of the book marred. The covers of all case-bound books overhang, but they are stiff and resistant to damage to a degree not possible with paper only.

We have not yet mentioned that almost indispensable step in the preparation of any catalogue of considerable importance—the preparation of the dummy. The dummy is a reproduction of the book you propose to build, without the finished contents. It will be of the exact size, thickness and weight. It will show the papers to be used and the cover design, and it may be carried so far as to demonstrate the effect that will result on the inside pages. In that event the proposed "layout" will be used and the exact type of cuts planned for the final work employed. The typography will also be revealed. The purpose of all this is largely to reduce the hazards of "visualization." Nobody has imagination enough to tell from specifications just what a book will be and how it will impress the eye. With the dummy there is no guesswork. Even the color combinations may be shown.

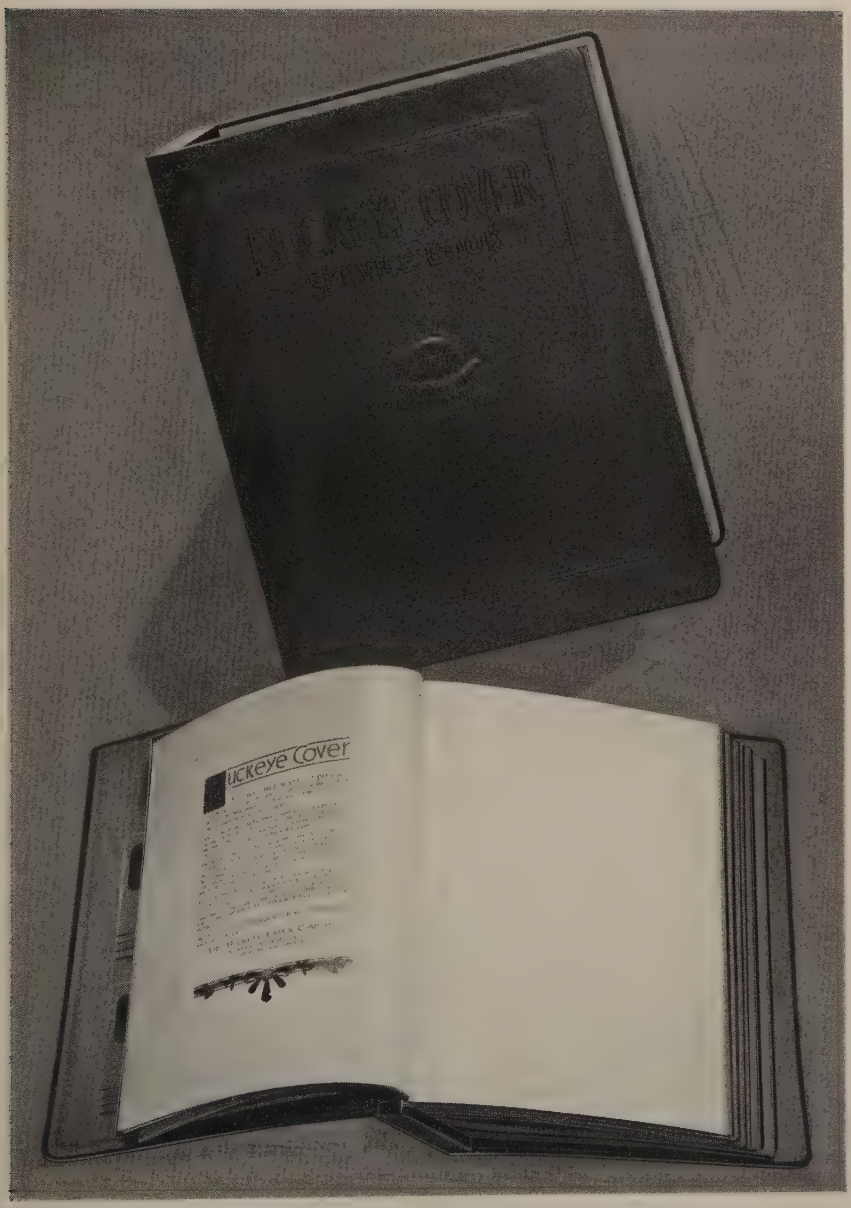
In competitive bidding, the custom of submitting dummies is almost universal, and in non-competitive work it is often highly desirable. As a matter of common fairness, however, the advertiser must recognize the fact that the preparation of dummies is an expensive process. In bidding for work the printer may prepare them at his own hazard, with any degree of elaboration that his judgment may suggest, just as an architect may submit a very costly plan in competition, only to have it rejected. But when you ask your printer to prepare a dummy for your guidance, it is fair to regard this as a part of his service, to be paid for on the same basis as any other work. The dummy is one of the most useful things in advertising, and it should not become the basis of a burdensome trade abuse.

The catalogue is purely a commercial book. Therefore, it should be made entirely convenient and usable. If it is of any size and lists any considerable number of items, it is of the utmost importance

that it be intelligently and completely indexed. Your customer will not be willing to spend a considerable part of his time in searching through your book for the one thing that interests him at the moment.

If large and elaborate catalogues of a product that is subject to frequent changes of price or design are to be issued, it may be desirable to put your catalogue in a loose-leaf form. Books of this type are more expensive, but can be made in a sense perpetual. Replacement pages may be sent from time to time to be substituted for those that are obsolete, or new pages added. The value of such a book depends almost entirely on the extent which the recipient uses and approves it. If it is a catalogue that he consults freely, he will probably take the trouble to put in your new sheets; but there is that in human nature which makes the average business man very careless with regard to things that are not of prime interest to him. Your own judgment and your knowledge of your market will be your best guide in determining whether a loose-leaf book is justified.

We have ourselves produced one loose-leaf sample book of Buckeye Cover, making each sheet a double dummy sheet 9x12 inches. These books were placed in the hands of large printers and buyers of printing who have frequent occasion to prepare dummies of Buckeye Cover. Each sheet is numbered, and in a pocket in the binder is a supply of government postal cards, printed and addressed, so that when the user takes out a sample sheet and uses it, he has only to write the number of that sheet on a postcard, add his name and address, and a sheet to replace it is sent back at once. Thus his stock of samples of Buckeye Cover is kept complete at all times. We have in our files many thousands such requests. It is suggestive, however, to note that many of the cards that come to us call for from ten to thirty sheets at one time, proving that the holder of the book has allowed it to become seriously depleted before taking the trouble to order his replacements, which are, of course, sent without charge.



A Loose-Leaf Sample Book

The Buckeye Cover Service Book is one of the most elaborate examples of a permanent loose-leaf book of samples that we have seen. The book contains double 9 x 12 samples of all colors, weights and finishes of Buckeye Cover, and as sheets are removed and used for dummy purposes, they may be replaced by others sent from our mill in response to postal cards provided for the purpose

VII

THE "BOOKLET"

BOOKLET is the rather weak term now applied to a great mass of the most useful kind of direct advertising. The word, of course, means a small or miniature book, but its application in the argot of American advertising is now much wider than the name would indicate. Almost every advertisement, except a catalogue, that takes the form of a book, whether it be small and simple or large and elaborate, is called a "booklet." So universal has the use of this word become that the sensibilities of people who publish real books of permanent character are sometimes ruffled by having them referred to by the diminutive name.

But whether we call them small books or booklets, they are here to stay, and they are a most varied and useful part of almost all direct advertising campaigns.

It may be said, we think, that the advertising booklet is primarily informative. There is a vast number of businesses that have no merchandise to sell at all, but deal exclusively in services of one sort or another. Transportation companies, which include all railroads and steamship lines, are a notable example. Yet these companies want people to patronize them by traveling on their lines, and they must create incentives to induce people to travel. How shall this be accomplished? The answer is simple—by booklets, of course. And why? It is quite obvious that any person contemplating travel will consider several things. He will want to know whether he can make the journey in comfort and convenience and, very often, with speed. He will be concerned with the measures taken for his safety. He will wish, if it be a land journey, to know what is to be seen en route, and he will

probably want to know a great deal about his destination if he is embarking on a holiday journey.

Now every patron of the common carriers wants almost identical information. It would be an enormous task to convey that information to each prospective traveler in person or by letter, so the obvious thing to do is to incorporate it all in a booklet. Here all the essential information may be set out in attractive form, and pictures may be used just as freely as is desired to enable the prospect to visualize the comfort of the train or steamship, and to give him many glimpses of the unfamiliar scenes that lie along the route or at the end of the journey. Pictures can do for the carrier, and for many other forms of business, what even the most convincing tongue or vivid pen could hardly hope to accomplish. Who can describe the Matterhorn or the Grand Canyon of the Colorado? Yet how many, many times have you seen enough of them, through the art of the engraver, to make you wish to gaze on their glories with your own eyes?

And this suggests the second great advantage of the well-prepared booklet. You may send it to a man in a distant city whom you wish to interest. If it makes good in its appeal its missionary work goes on. He will show it to a friend, or perhaps to many friends, with whom he discusses his plans. It will create in the hearts of some of them that strange yearning for new sights and new places that is inherent in all human beings, and was called by the Germans "wanderlust." The solitary traveler may become a large party, all because one small booklet was alluringly done. A few days ago a friend who is the advertising agent of one of the great transcontinental railroads sent to our office a series of the advertisements of his line. They were booklets and folders mainly, descriptive of the company's crack train, western scenery, and the cities and recreations of the Pacific coast. Now a railway journey of some days is ordinarily not appealing, but is rather an inconvenience to be endured for the privilege of reaching the fairy-land beyond. One thinks of the grime and the confinement and the

daily deterioration of the immaculate traveler into the bedraggled sloven. But these booklets told of the bathrooms, the barber shop, the beauty parlor and the valet service. There was a description of the library, the club cars, the pleasant teas and the appetizing dinners. These inviting claims were fortified by the evidence of photographs. They gave all of us in our office a fresh vision of the possibilities of railroad travel, and we could see ourselves disembarking at Seattle, clean, rested, well-groomed and well-fed. Nor did the four days across the continent seem a period of pure boredom from which there could be no hope of relief except the end of the journey. Well-chosen pictures suggested that this trans-American journey was the hourly unfolding of a panorama of interesting and often wonderful things. It was a very appealing series of advertisements, creating in the minds of those who received it the desire to see America and, incidentally, establishing the conviction that the most comfortable way to see it was on the line of this particular railroad.

The British railways have been pioneers in good advertising. Sir Lawrence Weaver said, at the International Advertising Convention, that he thought British railroad advertising had done a great deal to increase popular interest in travel and a general appreciation of art among the people of that country.

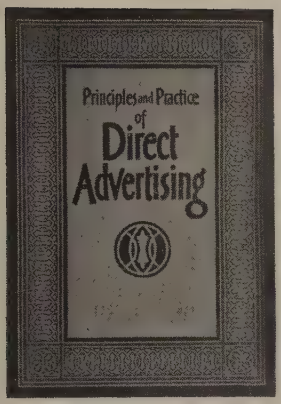
But travel companies are only one branch of business that has services to sell. Every financial institution of the country comes within the same category, and banks have probably been the most consistent and effective users of booklets in the United States. The beautiful productions put out by the large banks rank so high as artistic and typographical examples that they are almost always preserved, even though they fall into the hands of people who may have no great interest in their contents.

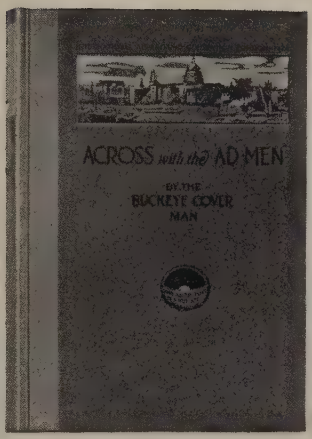
There is one function of the booklet that appeals to every kind of a business establishment, whether it be a carrier, a bank, a factory or a retail shop. If the owners and managers of an establishment have pride in it they will want to convey to the public

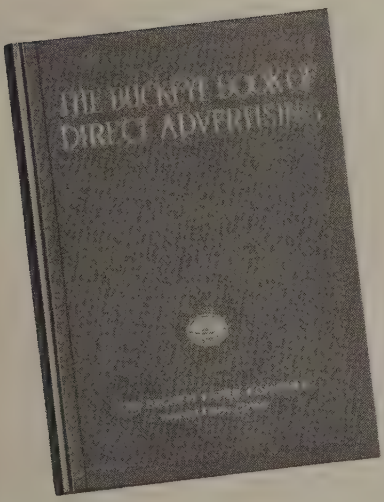
some impression of the character, spirit, prestige and—shall we say?— the "atmosphere" of the organization. Institutional advertising is very valuable to concerns that have a creditable past, because it begets confidence, which is the mainspring of much of the world's business. We use a great deal of it in The Beckett Paper Company. We believe that when we tell people that we have been in business in one spot for seventy-eight years, that we have customers who have sent us a check every month of every one of those seventy-eight years, and that the average age of all accounts on our books is almost a quarter of a century, these facts are far more convincing evidence of the desirability of doing business with us than any assertions we may make as to our product. It will be obvious, we think, that people would not have continued to do business with us through whole generations if our goods were not sound.

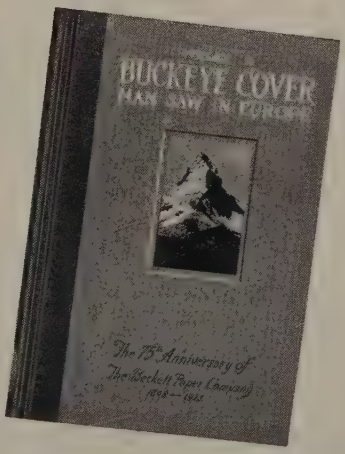
There is no agency comparable to the booklet for spreading knowledge and understanding of a business. The monumental bank buildings, the "factory behind the product," the glorification of courtesy under the name of "friendliness," are all aspects of institutional advertising, disseminated largely through booklets. Even the substantial personalities of the executive officers may be successfully capitalized. The same spirit has found its way into slogans. Fisk lost no tire sales because he kept adding the phrase that his company was "a good company to work for and a good company to do business with." The thought of a good-natured and fair adjustment could hardly fail to creep into the background of the reader's mind.

How effective are booklets as easy little question answerers, and how many millions of them are constantly going about doing that kind of work at a vast saving of time to the letter-writers in the office back home and to the salesmen on the road! If there is something that every possible buyer wants to know, or should know, about either the construction or use of your product, what better thing can you do than put all this information clearly and









BECKETT PAPER COMPANY'S BOOKS

Four institutional books, issued by The Beckett Paper Company, are here pictured. They constitute an effort to make a serious contribution to advertising and to provide entertainment and information to our friends. They have further served to reveal our institution, its personnel and its ideals and aspirations

attractively into a booklet? If there are forty different ways of using raisins or cooking cream of wheat, and the average housewife knows only two or three of them, the thing to do is to educate her in the new uses of the product. Recipe booklets have added incalculably to the sales of food products.

To what extent would the sales of clothing decline if the leading makers were to drop their "fashion books," issued in prodigious quantities twice each year? They stimulate the desire for new garments and inform the public as to the seasonal styles as interpreted by the makers. The value of these booklets is best shown by the constantly increasing effort and expense the more successful makers are putting into them. Very expensive artists are engaged, color is freely employed, and substantial cover papers are replacing the more flimsy binding of the earlier editions.

The booklet is the logical supplement to the more formal catalogue. If a maker of motor cars, for example, develops an improvement that is the distinct feature of his car and the leading selling argument, he will produce a booklet emphasizing this special advantage of economy, smoothness of operation, power, or whatever it may be. His distributors will be provided with these books and will intelligently, quickly and economically acquaint their prospective customers with the special advantages of their car.

Service booklets embodying directions or instructions have a vital place in business. It is important to the manufacturer that his customers be satisfied, and a booklet telling how to use his product most efficiently and how to maintain it so that it will give the longest service is an indispensable feature of many lines of productive business.

Mercantile establishments, such as the great department stores, have occasion to issue many booklets. They have specialized mailing lists, and it may be an advantage to publish booklets addressed to a special class of customers. Some of these booklets are only indirectly selling efforts. The writer recalls having visited the booth of the great house of Wanamaker, at a metropolitan

advertising show. The first thing he was handed was a booklet bound in Buckeye Cover and handsomely and solidly produced, containing a detailed method by which young married people could set up a household budget and furnish their homes. In this instance the booklet was supplemented by a model house, showing what was necessary, what it cost, and how it could be prudently acquired by systematic budgeting of the family income. This was a useful social service as well as a fruitful advertisement.

The great cooperative enterprises which are steadily expanding the business of the nation are habitual and intelligent users of booklets. The mills engaged in the production of a certain grade of lumber can, with text and pictures, inform millions of the suitability and economy of their product in house-building, and they can and do stimulate the desire by giving pictures and plans of various types of attractive houses created from their material. Who doubts that the consumption of oranges and prunes has been vastly increased by educational booklets issued by the industry as a whole? The paint and varnish makers have taught the country that it is cheaper to buy paint than to rebuild houses, as well as that it is pleasanter to live in bright and neat surroundings than in the midst of decay.

One might continue indefinitely to elaborate the creative possibilities of the little book for almost every type of business, but we take it that its large and growing use is an evidence that the case is established. The problem of the individual business man is another matter. It is by study and analysis of his own situation and his own market that he can best determine whether he can use booklets to a profit, and if so, what kind of booklets.

The first broad distinction will come to his mind when he considers whether he is selling an inexpensive article appealing to a vast number of people, or a very costly article designed for a limited number of possible buyers. It is quite apparent that a very elaborate and expensive book could not be profitably used in the exploitation of a breakfast-food to sell at ten or fifteen cents a package.

To be effective a very large number of books must be used, and the cost of distributing millions of fine books to prospective buyers, whose yearly purchases could not be expected to average more than a few dollars, would be prohibitive. Yet the importer of old and historic rugs which sell at many thousands of dollars each may well be justified in producing a most glorious booklet, describing, portraying and giving the history of these rugs. This book he will send to a small list of persons of wealth or perhaps to a list of persons known to be connoisseurs.

A considerable volume of souvenir booklets is always in circulation. One of the earliest examples of really fine printing on Black Buckeye Cover that we recall was such a booklet. Messrs. Henry L. Doherty and Company, some years ago, took a large party of investment bankers on a tour of their oil-producing properties in the central southwest. The whole story of the trip was told in text and pictures, and copies were sent to all who were in the party, as a pleasant reminder of the incidents of their journey. Even the annual company outing may provide the material for a souvenir booklet that will be treasured by the employees who participated, and will tend to make the good-will of the occasion a yearlong memory.

The illustrated stories of successful installations of machinery constitute an interesting sales demonstration and enable a manufacturer to gain reputation legitimately from the prestige of the well-known people who have bought his merchandise. "If Smith's engine or Brown's belting is good enough for the General Electric or Westinghouse to use, it ought to be a safe buy for me," is a common line of reasoning. We recently bought a special type of truck for our own business. We selected it primarily because it seemed adapted to our special service, but we made up our minds a good deal easier when we learned that a great American company had bought several hundred of them through a period of years.

Despite the discredit brought upon it by its conscienceless use by early makers of patent medicine, the testimonial is a power-

ful advertising factor. It derives its chief authority from the fact that it comes from disinterested sources. If all testimonials that were ever used in business had been honestly obtained, we conceive that their use would to-day be almost universal. But certain revelations as to how Jess Willard, by filling his system with iron, was able to whip Jack Johnson, and in turn lost his crown because Jack Dempsey partook of the same magic nostrum, have still to be lived down. All these things, however, do not destroy the effect on the average mind created by the experience of one's own neighbors. Packard still advises the prospective buyer to "ask the man who owns one." Booklets of authentic testimonials are valuable to almost every business. Mr. A can hardly fail to be interested when he reads that the use of Robinson's stokers has resulted in a saving of ten per cent in the coal bills of his competitor, Mr. B.

Every booklet that is issued must have behind it a definite purpose. If you can think of no specific, advantageous end, much to our regret, we shall have to advise you to issue no booklet. If you are conducting a school it will be quite plain that it will pay you to send a booklet to parents and young people, showing the comfort and beauty of your buildings and the healthfulness of your situation. If you have a summer hotel, you will want to prove its attractions with pictures and description. But if you are conducting a neighborhood store, catering only to your neighbors and acquaintances, you will determine whether you are going to try to expand your enterprise into something more than a purely local business before you will invest in promotional material. That such an expansion is possible to men of vision through direct mail advertising has been proven over and over in American business.

As a complement to general advertising the booklet is in universal use. The general advertisement may create a general interest, but it can seldom be so detailed as to constitute an overpowering selling argument. To change people's habits and to overcome the thing we call "sales resistance" is the supreme test of advertising. If you will go carefully through the advertisements

BUCKEYE COVER BOOKLETS

The infinite variety of booklets and the multitude of uses to which they may be put give major importance to this form of direct mail advertising. Examples of fine booklets issued by famous institutions and bound in Buckeye Cover are shown in this plate

in any national medium you will see that a very large percentage of them suggest that the reader write for a booklet. If by his general publicity the advertiser has induced people to send for his more detailed booklets, he counts his effort a success.

As a booklet is an extended form of advertising, it is freed from the limitations of the mailing card or the general advertisement. It is intended to give complete and satisfying information, and if it fails to do so, it cannot be regarded as a successful production. Therefore, it should be complete and convey all essential information concerning the thing it describes. When a man writes for your booklet he properly expects to get complete information.

It is hardly necessary to say that all care should be given to the problem of making the book readable and interesting. Even though the recipient has a certain interest in the subject matter, he will hardly pursue a long reading, if the text be tedious, dehumanized or stilted. The literary gift of an attractive style is more necessary in the production of booklets than in any other form of advertising, save only house organs.

The appeal should begin the moment the booklet is taken from its envelope—even before. The envelope itself should excite curiosity and interest and, if possible, arouse admiration. The advertising value of an appropriate envelope is discussed more fully in the chapter devoted to envelopes.

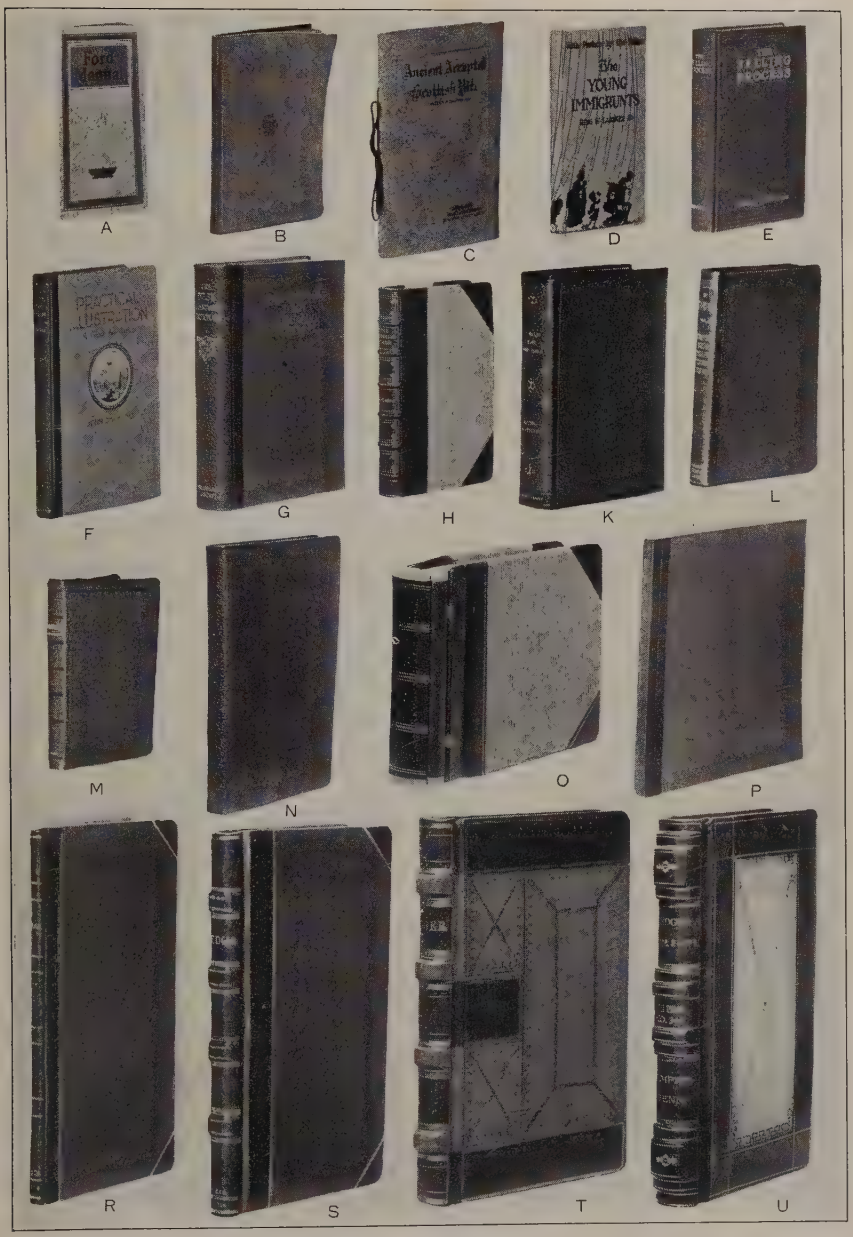
The cover is of great importance if the booklet has any pretension at all to permanent value. If your production is to rise from the purely ephemeral class of advertising—read to-day and lost to-morrow—it must be well bound. In the manufacture of Buckeye Cover we have given great thought to its suitability for the binding of booklets, and have tried to develop a paper that has all the essential characteristics required in the better class of booklets. There must be adequate protection and durability, of course, and the paper must lend itself well to all manner of graphic treatments. The design should in all cases be tasteful, and very often it may be pleasantly suggestive of the contents. I have just

been reading an article in *Printers' Ink Monthly* by Mr. C. B. Larrabee, entitled "What Should Be on the Booklet Cover?" He makes this general comment: "The first essential is attention value, just as it is the first essential of an advertisement. This is particularly important where a booklet is going to a class of prospects who are the recipients of a large amount of direct mail. The booklet that has no attention value will quietly lose itself in the shuffle, slipping away without raising a protesting voice. Noise is not always the best weapon for getting attention. In looking over a great number of booklets and folders, I was struck forcibly by the fact that some of the most striking covers were the least interesting, while here and there a cover that had on it only a word or two and perhaps a single design, immediately obtruded itself from the general mass of competing matter."

The fight for attention is a large part of the booklet's battle, it is true, and its most powerful allies are a design that suggests quality and responsibility and an envelope that marks the contents as something of more than ordinary interest and value.

The text paper is almost as important as the cover, and it was with a view to supplying a paper suitable for the finer booklets and catalogues, at a cost that would admit of the widest use, that led The Beckett Paper Company to bring out its Buckeye Antique Text papers. These are typical of a group of papers now coming into rapidly increasing use for the better types of work. Effects of extreme beauty may be had upon them. Their interesting antique surfaces and deckle edges, when combined with good typography, give results of the greatest distinction.

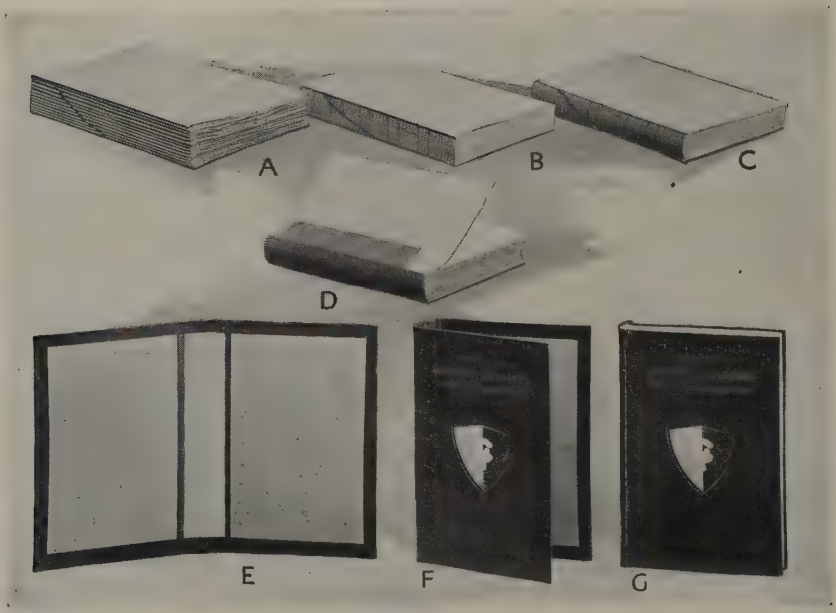
The selection of the paper for a booklet will depend somewhat on the character of the contents. If the book is to consist of text only, or if it is to be illustrated with line drawings or woodcuts, or indeed any sort of engravings except fine halftones, an antique paper, such as we have described, may be used to the utmost advantage. Should a small number of fine-screen halftone plates be used, they may be inserted on enameled sheets. Of course, if the



Courtesy Commercial Engraving Publishing Company

STYLES OF BOOK BINDING

Figures A, B, C and P are types of soft binding; D, E, F, G, H, K, L and M are styles of edition work, and N, O, R, S, T and U examples of blank book binding. The plate is a double print square halftone, 133 line screen, made from slightly retouched photographs



Courtesy Commercial Engraving Publishing Company

THE STEPS IN EDITION BINDING

Figure A shows loose signatures gathered for sewing (the printed marks in stair-step fashion on back are for the ready detection of a misplaced signature); B, the signatures after sewing and trimming; C, the same after rounding and backing; D, after lining and headbanding; E and F, inside and outside views of the case; G, the finished case-bound book. Square halftone, 133 line screen, no line

book is to contain a large number of plates which will print only on a very smooth surface, the use of enamel throughout is necessary.

The principal argument for the antique papers is their beauty, their non-reflecting quality, and the atmosphere of maturity which they unfailingly suggest. The steady advancement of typography has resulted in an enormous increase in the use of papers of this class.

The binding of books is a distinct branch of the printing industry, but the advertiser will often be called upon to make elementary decisions as to the style of binding of his catalogues and booklets. The manner in which the book shall be fastened together must be determined. The cheapest method is wire-stitching, which is merely fastening the pages together with wire staples cut automatically from a spool of wire. The two methods of wire stapling are called "saddle-stitching" and "side-stitching." In the former method the book is merely opened in the middle and the staples driven through the back fold and clinched in the middle of the book. The cover may ordinarily be fastened on by the same operation if it is trimmed flush with the inside pages.

If the size of the book is such that saddle stitching is impracticable, side-stitching may be used. In this operation the staples are driven through the book or signatures as they lie flat. With modern equipment quite a thick book can be stitched.

Fancy booklets are often tied with a cord through holes punched in the fold or through the sides. In order to insure a certain solidity, however, saddle-stitching is usually resorted to in addition to the cord, which is largely ornamental.

Permanent books are usually sewed, occasionally by hand, but generally by machine. Each signature is sewed to the tape, which acts as a hinge. As permanent books are produced by comparatively few advertisers, it is hardly necessary to go into further detail as to the steps in bookbinding.

VIII

BROADSIDES AND FOLDERS

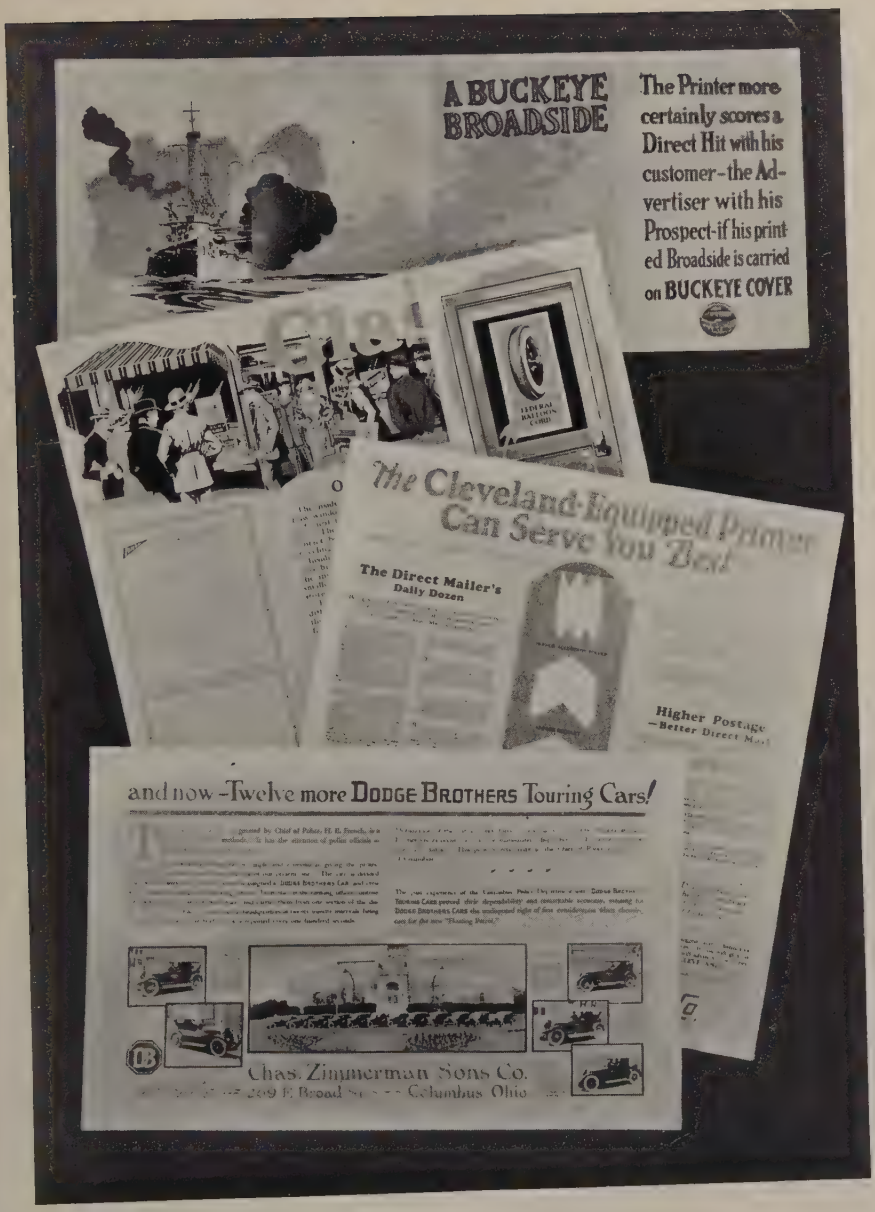
THE word "broadside" is ordinarily applied to large advertising folders. Who invented the name I don't know. The name has an impressive naval sound. One may fancy that, by its size and striking character, it is assumed to produce an effect on the mind of the recipient comparable to that of a salvo of great guns from a battle-fleet. It is supposed to be a knock-out.

The analogy is fantastic, to be sure, but not without suggestion. In every relation of life mere size is impressive. Who ever stood in the shadow of the Cathedral at Cologne without an overpowering surge of emotion; or, for that matter, who ever gazed up at the lofty pinnacle of the Woolworth Building without dimly feeling that its very immensity was its title to world fame?

The idea of the advertising broadside rests on the same fundamental appeal. A large sheet of paper strikingly illustrated does not create a lifelong impression, it is true, but it does affect the mind far more than does a trivial little handbill.

The true distinction between a broadside and a folder, I suppose, is this: in a folder each folded page is a separate unit; but when a broadside is opened the whole constitutes one advertisement. One reads right over the folds, and for this reason it is very important that a paper that folds well be used. It is on this account that we think many producers of broadsides could use a perfect-folding paper like Buckeye Cover to very good advantage. The striking colors in which it is obtainable are another sound reason for the slightly higher expense.

The second advantage of the broadside also comes from its size. Its very dimensions make it possible to use any form of typography and to employ pictures with considerable freedom of selection. You can have the space to illustrate your product in



ADVERTISING BROADSIDES

This group of pictures indicates clearly the striking attention value of the broadside. The Dodge broadside at the bottom was printed on Buckeye Text paper, which was ripple finished, as halftone pictures were involved in the plan

detail. Large plates may be used or a considerable number of small ones. Your story may be told and illustrated with a fair degree of completeness in a single broadside.

Ordinarily the advertiser would not wish to crowd too much into his broadside. He understands that he is not getting out a catalogue, and he can more profitably use each mailing to advertise one particular item of his line or to emphasize one special feature. Broadsides may readily be issued in series, but when this plan is adopted, care must be taken to make the pieces fit into one another and to follow in a logical sequence. No advertising in series can be highly successful if a proper order is not maintained. Hence it is wise to plan an entire series of broadsides or folders at one time. Otherwise they may become quite desultory and ineffective.

Broadsides and smaller folders may be sent out in envelopes, but usually they are self-contained. This suggests the first essential in the selection of the paper. It must fold without cracking, and it must be tough enough to withstand the inevitable stresses and shocks of transportation in the mails. No advertisement that arrives in bad condition will very favorably impress the man who gets it.

The third consideration is immediate effect. Your catalogue or booklet may be preserved and serve you well months after it is received, but your broadside probably must get its reaction immediately or not at all. Therefore, high attention value and striking effect are doubly desirable. These may be had in various ways or by a combination of them all, but color is probably the most effective weapon at your command. People who profess to know, assert that a color advertisement possesses four times the selling power of the same advertisement in black and white. Whether this will be borne out in general experience is hard to determine, but there is no doubt that the judicious use of color is a sound investment.

If you receive any considerable amount of advertising you may draw useful lessons from your own mail. Put aside all the broadsides and folders that come to you in a month and then give them

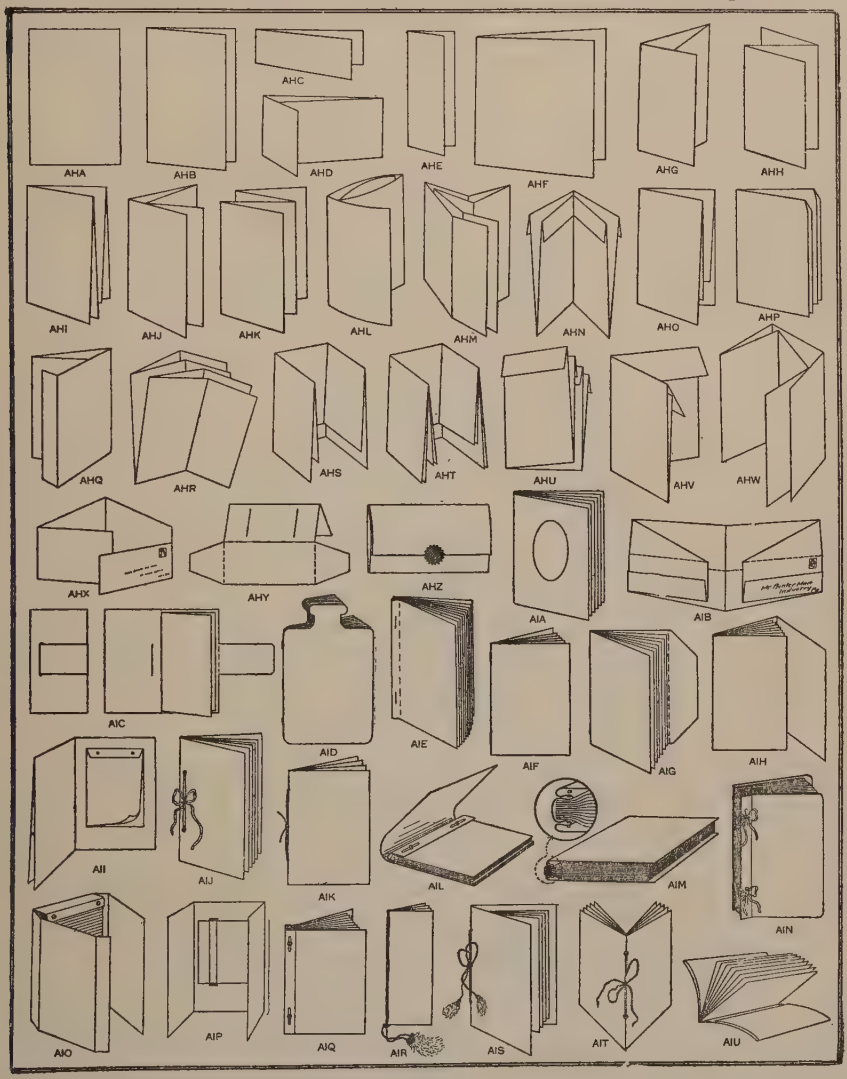
a few moments of thoughtful study. We suggest that your first discovery will be that a large part of them defeat their own ends by imperfect materials and manufacture, and comparatively few will be found in anything approximating the condition in which they left the press of the printer.

The broadside is a relatively inexpensive form of advertising, and it is usually issued in quantity. Costs and mailing expense are often a factor in their planning; but too often, we fear, these economies greatly reduce the results obtained. No advertising is cheap that is ineffective.

Color may be introduced in several ways. The pictures may be in process, or there may be a "spot" of red in the text to emphasize something of special interest or to bring out the heading. But the most effective utilization of color, we think, is in the paper itself. The light-weight Buckeye Cover is designed with a special view to the requirements of broadsides and smaller folders, and it is obtainable in twelve colors, ranging all the way from white to black. The paper, of course, folds perfectly, without the suggestion of a fracture, and it will stand a great deal of hard usage in transit. It is astonishing to observe the number of striking effects a resourceful printer can get with a minimum of presswork by utilizing the color of the stock for part of his final result. The color makes the advertisement stand out in the mail from its commonplace competitors for attention, and the obviously superior quality of the paper is immediately suggestive of quality in the product. The variety of finishes available is another advantage.

The size of the broadside is determined by several considerations, but two things should be kept primarily in mind. It must cut without waste from the standard sizes of the paper to be used, and it must fold into a convenient size for handling both by the postman and the final recipient. Buckeye Cover, for example, comes in standard sheets of two sizes—20x26 and 23x35. A broadside that would not utilize either full sheets or half sheets would be uneconomical, though, of course, small folders may be of any size desired, and are not necessarily subject to such rigorous restrictions.

The question of size may enter into the specific use for which your broadside is designed. If it is to be sent to individuals it need not be too large, because it will be read at the usual reading distance,



Courtesy Commercial Engraving Publishing Company

FOLDER, BOOKLET AND CATALOGUE TYPES

Showing methods of folding and binding, with a number of novelty effects. Line etching from pen drawing

and it should not be inconvenient to handle when opened. But if it is intended to be used as a window-hanger it should be larger in size and in its display throughout. Its purpose will then be to attract the attention and invite the reading of casual passers-by. They will not have the advantage of adjustment to their vision, and they may have imperfect light. Easy reading, attractive pictures and limited text are necessary, because people will not suffer inconvenience nor strain to read your message. While the center spread of your broadside when opened may be, and should be, one complete advertisement, each fold in effect cuts the opposite sides of the broadside into something comparable to individual pages. They should be treated independently, and the whole arrangement should be so ordered that your story develops as the recipient opens the piece. The outside or address fold, if no envelope is to be used, cannot wisely be burdened with pictures or printing. A pleasant and stimulating suggestion is enough of art or copy. The use of so-called "teasers" or blind lines is very common. But the practice has become somewhat stale from overdoing. It is better, we think, to frankly suggest what is within than to try to create the impression by the use of a cryptic phrase, that one has only to look within to discover the royal road to fortune. It must be remembered that the postal authorities are very averse to having the address side of envelopes, post-cards or folders confused with printing. "All-over" designs are no longer tolerated, and unless you leave at least three and one-half inches of plain paper for the address at the right side of your mailing piece, you will run the risk of having it rejected by the post-office.

There has been a good deal of discussion as to the treatment of the back. Some advertising writers have emphasized the statement that all blank paper has value, and that even the back page of a catalogue may be made the vehicle of important sales messages. One might say also that all city real estate has value, and the man who owns a large lot is not alive to his opportunities unless he builds his house all over it. We are quite of the opinion

that to cheapen the effect by what may appear to be only a parsimonious desire to use everything in sight is but poor business. The back page may ordinarily be left blank or carry only a name or trade-mark.

The entire design of an effective broadside or folder should possess unity and even harmony. The temptation, because it is a big sheet of paper, to put too much into it may well be resisted. The pictures must be congruous and the whole effect one of order and balance. A cluttered, crowded effect in a broadside is quite as undesirable as it would be in the display windows of Altman's or Field's. The layout is of the first importance, and if you lack experience yourself and have confidence in your printer, consult him at every stage of preparation.

The engravings will be chosen with regard to several matters. Primarily, of course, they must be suitable to the requirements of your product. If cover paper is to be employed, any other type of engraving than the halftone may be used with confidence. If halftones are to be used, the screen should not be too fine and the engravings should be deeply etched. The plate finish or smooth cover papers are naturally more receptive to halftones than the rougher antique surfaces.

Bizarre or poster effects are probably more adaptable to the broadside than to any other form of advertising, because the broadside may become, as suggested previously, a poster in itself. Its brilliant colorings and unusual style are valuable in arresting public attention.

The folder may be distinguished from the broadside primarily by its size. Any advertisement folded and dispatched by post may be regarded as a folder. It is the accepted form of "stunt" advertising, and is the fertile field of those advertising men who feel the urge of an inborn "cleverness." A piece of paper is susceptible of an astonishing variety of folded forms, and these may be multiplied indefinitely by the art of the die-maker. Novelty, therefore, finds a considerable part of its expression in the development of folders.

Novelty is an advantage so long as it results in increased attention value without sacrifice of the more serious considerations. But it is a device to be used with prudence. If the novel form of your production must be attained at the cost of making it awkward to handle in the mails or to read with facility and understanding, or if it conveys the impression that you are relying rather on the unusual character of your presentation than on the sound character of your goods, then you have paid too great a price for mere attention.

Novelty is like humor; it is a thing to be used sparingly in advertising, and then only when you are sure that you have something genuine to offer. Humor greatly lightens the burdens of life, but if it be forced and lacks spontaneity it is the most depressing of literary devices.

In the long pull we have no faith in any form of advertising not backed by truth, sincerity and honest goods. No artifice will sustain a business not founded on useful service and truthful representation.

But the lighter touch is an asset of supreme value to the relatively few men who can attain and maintain it. We have in our files one of the most beautiful and interesting series of folders that has come to our notice. The Tide Water Oil Sales Corporation told the story of petroleum in a series of twelve folders, all printed on white, ripple finish Buckeye Cover. The narrative was fanciful, going back one million years and coming down to to-day. The art was interesting, amusing and suggestive, and the series was carried through chronologically, which is the finest form of order. Who could read without a smile of the days when petroleum was considered a specific for cholera and rheumatism and fits? And the picture recalls to old men happy and exciting evenings spent on the street corner under the spell of the medicine-man.

The folder is the most elastic of all forms of advertising. You may make it as large or as small as you will. You may use the

Beautiful Folders in Series

This reproduction shows part of a series of folders, all on Buckeye Cover, issued by the Tide Water Oil Sales Corporation, for which we are indebted to Mr. Jones, of that company. To extraordinary beauty and unity this series of advertisements added a most successful touch of humor combined with historic interest

most beautiful paper to be procured, or you may make it of the cheapest products of the mills.

In its creation your imagination may have full sway, unhampered by any rules or any consideration except that of the money you are willing to expend. It is the free lance of direct advertising, a convenient tool, always available, and in the hands of the wise and thoughtful, an instrument of power.

In using folders of any form, large or small, many advertisers are bidding for quick results. These can be facilitated by the use of return cards. An order card may be made part of the folder by perforation, or it may be attached by gumming, or inserted in slits. To make it convenient to send an inquiry or to order a small article is to increase your sales. The man who is invited to send a dime or a quarter is more likely to do so if all he has to do is to write his name and address, rather than prepare a complete letter. To make people wish to do business with you and to make it convenient for them to do so is one of the functions of the ever-useful device called the folder.

For the closing of self-contained folders or broadsides the gummed sticker is the most satisfactory device obtainable. Clips were formerly much used, but they catch on other pieces in the mail, and are very distasteful to the post-office authorities. Broadsides or folders that are sent to dealers with the thought that they may be hung in the store or window are much more likely to be used if a gummed sticker for hanging is attached. The merchant may have none at hand, and if he does not act on his first impulse to preserve and display the advertisement, the chances are all against his doing so later.

IX

ENVELOPE ENCLOSURES AND PACKAGE INSERTS

OF ALL forms of direct advertising the envelope enclosure is the least expensive. Its distribution cost is nothing, and its manufacture is not very costly. In no case does it cost more to print than the small folder or card, which it really is, and in a not inconsiderable number of cases both the paper and printing may be had substantially free. If, for example, you are ordering a piece of advertising in which special circumstances make it desirable to use a size of paper that will not cut economically from the stock, the trim can readily be used for envelope enclosures, which are almost always of the final folded size of approximately 3¼x6¼ inches, so that they will insert in the standard commercial envelope. In these cases the stock costs nothing. If the enclosure is planned at the same time as the major advertisement, it may also be printed at the same time, saving the cost of presswork, which is ordinarily far more than that of the paper. In cases where this procedure is practicable, the only expense of the enclosure will be the additional type work and engravings and a small charge for cutting and handling. In any event the expense will be far less than if the enclosures were manufactured independently.

These considerations are, of course, no argument for wastefulness in the use of paper. The sound practice is to adjust the size of your advertising to economical cuts from standard sheets; but occasions do arise in the career of any advertiser when he will have waste. There is no more practicable method of salvaging the lost material and turning it to a substantial use than that suggested above.

The envelope enclosure goes by various names. Frequently it is called a "stuffer," because it is put into envelopes containing

Buckeye Cover Envelope Enclosures

These examples are chosen from the series of envelope enclosures used in promoting Buckeye Cover. In each of them the color of the paper is employed to give a considerable part of the final effect

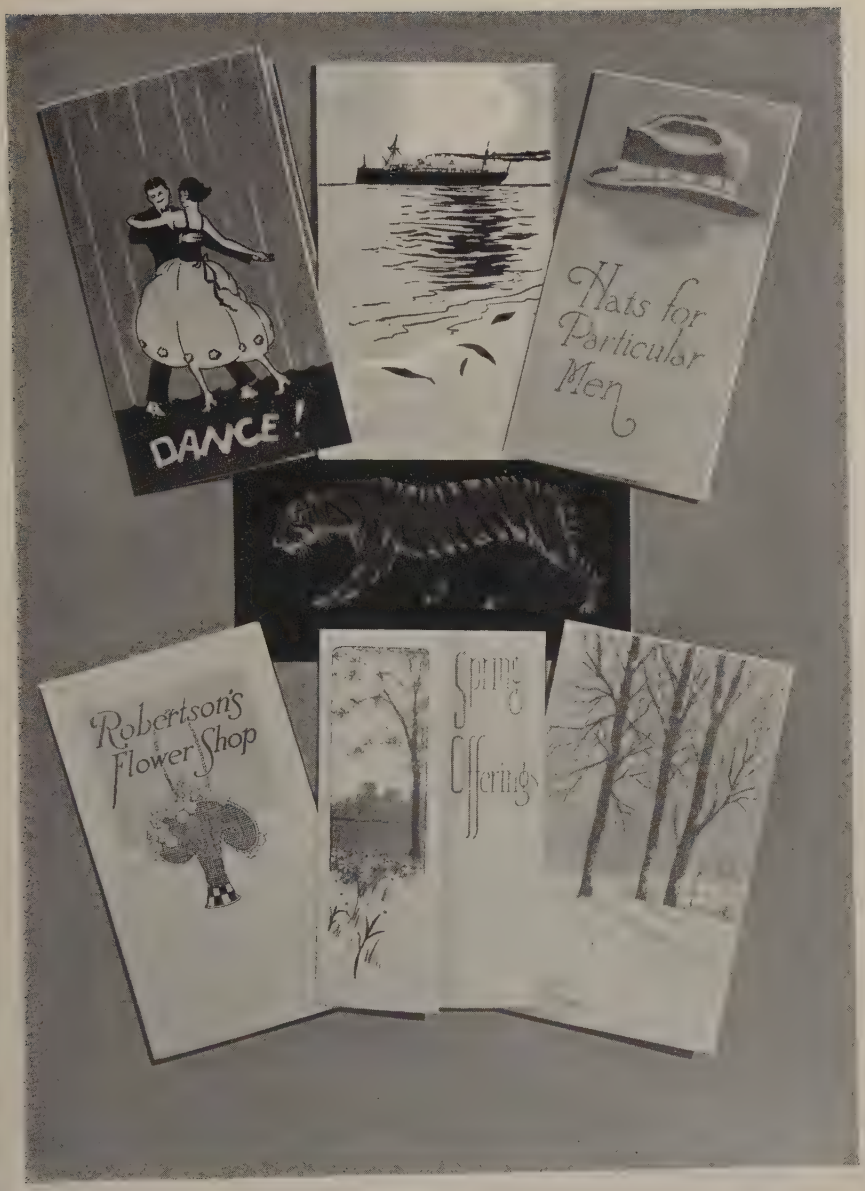
finished letters before they are sealed for the post. A more descriptive but less generally used name is that of the "postage margin saver." Enclosures are used almost exclusively in first-class mail, and the sender is entitled to the transportation and delivery of one ounce in return for the two-cent stamp he affixes. The average letter, of course, weighs far less than one ounce. The unused margin, therefore, represents transportation that he has paid for but has not used, exactly as would the freight tariff on a full car which the shipper had left half empty.

If you have nothing more to send than your letter contains, you suffer no real loss. But the fact remains that almost every business house has, or can have, something of real value to send. It can spread the story of its product and it can emphasize its desirability in almost every letter. Herein lies the mission of the envelope enclosure.

Humble and inexpensive though it may appear, the envelope enclosure is really a very powerful and effective advertising factor. A few years ago we decided to employ them as a feature of our campaign for the promotion of Buckeye Cover. Our first step was to procure a series of designs suitable in many instances to the common needs of advertisers. These were arranged for each of the twelve colors in which Buckeye Cover is made, the color of the stock being always used to secure an additional color effect without presswork. We sell our paper through about seventy leading paper houses in all parts of America and Canada. We ascertained the approximate number of names on the customer and mailing lists of each of these establishments, and before the first of each month provide them with a corresponding number of enclosures, imprinted with the name of that establishment rather than our own. The enclosures were thus sent out each month from seventy centers to approximately 70,000 printers and users of advertising. The service was made more interesting by an offer to provide electros of any of the designs at cost, thus enabling the printer or advertiser to put out folders in color without incurring the expense of art and engravings.

The response surpassed our greatest expectations, and we have sent out hundreds of sets of plates to all parts of the country. The direct use of the designs has created a material amount of additional demand for Buckeye Cover; but quite as interesting are the numerous more elaborate pieces of advertising we receive that are obviously based on a suggestion found in the design of an humble little envelope stuffer. We issue a great many far more pretentious specimens, to be sure, but for direct, tangible, traceable results we have found no form of advertising more effective than our envelope enclosures. They give us regular contact once a month with almost all of our customers and most of the potential buyers of our paper, and they give to our customers the advantage of such ideas and suggestions for the use of our product as we are able to develop. All of this is accomplished at a cost that is very modest as compared with any other method.

One point must be uppermost in the mind of every advertiser who proposes to use envelope enclosures. They must be light enough in weight to be carried along with his letters at the two-cent rate. Do not be too zealous to use all the margin available. The great bulk of your letters are doubtless written on a single sheet. But you do send out a good many two-sheet letters, and if you are going to put your enclosures in all your mail you will do well to be sure that the combined weight of your envelope, two-sheet letter, and enclosure does not exceed the one-ounce limit. It is not easy to exercise close discrimination in the insertion of enclosures, and if you send to your business connections any considerable number of letters on which there is postage due, you will cause them annoyance that may quite offset all the advantage that you have gained from your advertising. In any case, it is not wise to make your enclosures too voluminous. You do not have to tell your whole story on a single enclosure. Far more will be accomplished by making them a continuing series, developing your story point by point. Brevity is ordinarily desirable. It is better to tell a short story and have it read than to tell a long one to have it



ENCLOSURES THAT WERE SUCCESSFUL

These envelope enclosures are further examples of the Buckeye Cover promotional work. The Beckett Paper Company has provided hundreds of electros from these plates to printers and advertisers everywhere

discarded because the recipient has not at the moment either the leisure or inclination to give much time to it. Furthermore, each enclosure is a separate reminder of your business, and the cumulative effect of persistence is of greater effect in advertising than in most forms of human activity.

Enclosures on Buckeye Cover are usually made in the lighter-weight stock (of fifty-pound basis weight), and are in the form of folders with one, or at the most two, folds. We vary them now and then by using single cards or single folds of the double thick stock. For any form but the single card the light weight is as a rule more desirable.

Attention value is naturally one of the prime requisites of an enclosure. It is not part of your letter, and in most cases has no direct relation whatever to the things you are saying. It is, therefore, purely incidental, and must stand on its own merit in claiming the attention of the recipient. This contest for attention is accentuated by the increased use of enclosure advertising. My plumber, grocer and haberdasher now habitually send more than one enclosure with every bill, and the individual enclosure must frequently not only establish its independent claim for attention, but must also compete with others for precedence. This is one of the strong arguments for making your envelope stuffers distinctive. An easy and effective method is by using a paper that has of itself attention value, such as colored cover paper. Our Buckeye Cover enclosures could never have achieved such popularity had they all been printed on white stock.

The main avenues of enclosure distribution are naturally letters that go out at stated periods, and of these the best examples are monthly bills, dividends and checks, and business-soliciting letters. In this way you will get one copy to each of your customers and most of your prospects. If enclosures are inserted promiscuously in all outgoing letters, you are likely to send a dozen or a score of copies each month to some of your business friends with whom you correspond freely. This not only gives the impression of carelessness

and inefficiency, but it may become annoying. No man cares to find the same advertisement in every letter that comes to his desk.

If a special mailing list is used the enclosure at once loses one of its main advantages—that of free delivery. It then rises to the cost of a booklet, so far as distribution is concerned. But it may well go along with other more elaborate advertising or with selling letters that are being habitually sent.

There is a general type of enclosure much in use that may be distinguished from that which is simple advertising. It may be ancillary to your letter and used to emphasize or elaborate the very points about which you are writing. If there are explanations or instructions that are habitually asked or given, why not put them in a carefully prepared enclosure? This will save a vast amount of writing and make it certain that in the haste of dictation you do not omit to say all that should be said. Such an enclosure may be of very special value in answers to inquiries such as most businesses are constantly receiving.

The same comment that has been made on advertising booklets may well be applied to enclosures, except that the enclosure has strict limitations as to dimensions and weight. Apart from these limitations the mailing card, the booklet and the enclosure are all one thing.

While most business letters are enclosed in standard envelopes, and the enclosures for them cannot be larger than 3¼x6¼ inches, there is still a considerable use of the larger envelopes of sizes No. 9 and No. 10. If you are a user of these envelopes you may, if you wish, increase the dimensions of your enclosure; but you must bear in mind that the postal weight limit remains the same. It would be very easy to exceed the one-ounce limit in using large enclosures.

While a large number of businesses can always use enclosures to their profit, it is probable that the greater number of the countless millions used are not directly distributed by manufacturers. The man who has the most direct contact with the final consumer is the logical person to put them out. For this reason it is customary

to adopt the practice of supplying inserts to dealers. They are naturally much more acceptable if they bear the imprint of the dealer and go out as his own advertising. In such cases great care should be taken to have the imprint uniform with the remainder of the piece, and not appear to have been added as an afterthought. A slovenly imprint weakens the effect of the whole piece and substantially reduces the interest of the dealer in using them. No business man likes to give his customers the impression that he is a user of makeshift advertising.

The general principles for determining the use of enclosures and for deciding what they shall contain are exactly the same as those applying to booklets and folders. Neither enclosures nor any other form of advertising can be wisely put out without a definite plan of what you are trying to accomplish. This can come only from a study of your own business and your own market. Enclosures may be:

1. Publicity: a regular reminder that you are in business
2. Advertisements of the various items of your line
3. Announcements of new products
4. Explanations of new uses for your product
5. Instructions for use and maintenance
6. Suggestions, such as recipe books
7. Explanations of dealer or customer service
8. Prestige-builders, such as lists of prominent users
9. Testimonials of users
10. Messages of personal contact, appreciation and good-will

The cultivation of the regular customer and the stimulation and enlargement of his buying interest is a prime function of both envelope enclosures and the closely related package insert. While the former may go to a good many people who are not customers, the latter can hardly find its way, in the natural course of events, into the hands of any one except a customer, either regular or casual. The insert may be one of several kinds. It may be put into the original package by the manufacturer, to be found only

when the package is opened by the final consumer. In this case it is the manufacturer's advertisement, but it helps the retailer, even though it does not mention his name, because the customer knows where he bought the package and where he can buy it again. Or it may be an advertisement by the retailer himself, bearing his own name and advertising his entire line or some item in no way connected with that in the package in which the insert is placed. This is purely the retailer's advertisement. A third form may be an advertisement of the manufacturer, inserted in a case or carton of goods and addressed to the retailer rather than to the final customer. In this case it may contain sales suggestions or information that the merchant and his clerks ought to possess regarding the thing they are offering.

The fundamental idea behind the package insert is not to bring your goods to the attention of new prospects, but to keep your present customers "sold" and to enlarge their interest and patronage. A large department store can supply almost everything a family requires, and it is distinctly to its advantage to bring all its lines to the attention of people who may have already formed the habit of buying one particular requirement from that establishment. The regular customer who buys year in and year out is the greatest asset of any business, and no rational effort to hold and to enlarge his interest is misplaced. Why should the woman who always buys her hats in your millinery department go around the corner for her coat, suit and shoes?

The service idea is the one most frequently and most logically used in package advertising. Pure publicity is not needed here, because the fact that your advertisement goes out in a package is proof that it goes to some one who has been in your establishment, knows where it is and what it is. But he may have come in accidentally simply because he happened to think of something he needed as he was passing your store. The fact that he made one purchase is no assurance that he has any thought of becoming a regular customer. He may know nothing of the standards or spirit

of your establishment, of the services you render, or even of much of the merchandise you carry. He wanted a new pair of garters because his hose had come down in front of your door. But when he needs an overcoat he expects to go to his regular store. Perhaps you can tell him, in the insert that you put with his garters, that you have an especially desirable brand of overcoat. You can at least make it known that you are interested in trying to serve him, and that is far more impressive than mere indifference.

While it always travels on a free ticket, the package insert escapes all the physical limitations put upon the enclosure by postal laws. You may use anything that is convenient to carry and is likely to prove useful to your customer and advantageous to yourself. Don't ignore your own customers. Regular patrons are the backbone of every business success. We have yet to meet a business man who grew rich always serving new people.

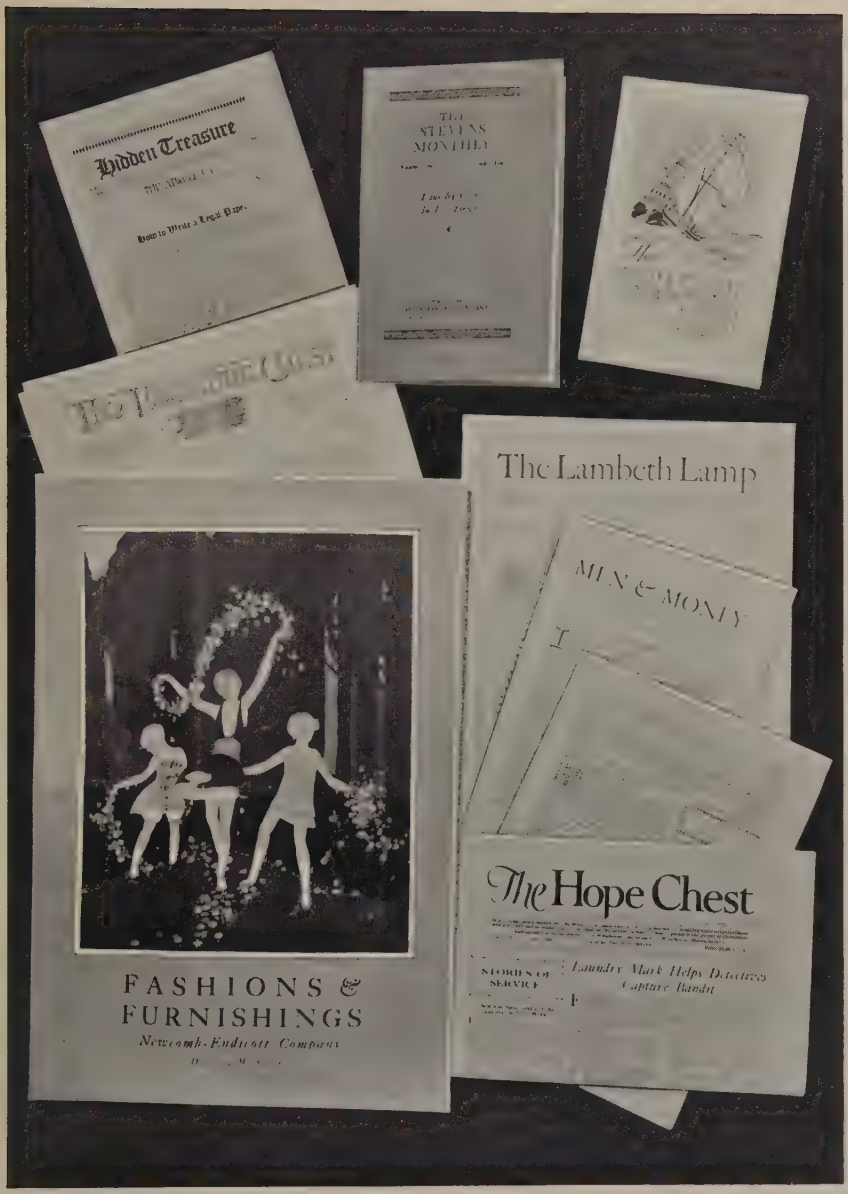
X

HOUSE ORGANS

OF ALL forms of direct advertising the house organ is in many respects the most interesting and adventurous. No other advertisement affords so wide an opportunity for the exercise of imagination and the literary gift, and none is so attended by hazard.

It is said that upwards of $4,000,000 per year is expended by American industry in publications of this type, of which thirty per cent prove futile and are abandoned. No other kind of direct mail publication has either so high a mortality or so great a birth rate. People are always experimenting with house organs, probably because they are attracted so strongly by some of the really good ones that come to their desks. Naturally where so much is undertaken on impulse or mere guesswork instead of through well-considered study, there is vast waste.

But all this does not mean that the house organ is an ineffective agency. It has rendered, and will continue increasingly to render, great service to those businesses that have something of importance and interest to tell at regular intervals, and who have at the same time the talent in their organization necessary to produce it. The writer remembers hearing, at one of the first advertising conventions he ever attended, an elderly and sensible gentleman assert that the large profits of his business were mainly due to a house organ he had originated. And his business was the manufacture of rather gruesome materials, of which embalming fluid was one. Now if a house organ can promote the sale of embalming fluid, it is hard to say that it has any limitations. One advantage this paper, of course, enjoyed. It was addressed to a definite class of people—the funeral directors of the country. It afforded an avenue of regular contact with all the firm's customers and prospects; and no



House Organs of Business

These house organs include examples of quite different type. By a curious coincidence the word "Treasure" appears three times in the titles and the word "Chest" twice. The Treasure Chest is one of the productions of the famous Mr. Thomas A. Dreier for the great Charles Francis Press. The Newcomb-Endicott book is both elaborate and artistic

matter what his personal tastes may be, the funeral director has got to be interested in embalming fluid.

This example suggests, rather prematurely, one prime consideration that every establishment contemplating the issue of a house organ should bear in mind. That is its market. If a product must be sold to, or through, a definite profession, trade or class, all of whom are prospective or possible customers, then a house organ is a practical help to selling. There are not too many architects or dentists or hardware merchants in this great country to be covered profitably each month by a progressive house that has originality both in its product and its presentation.

Though we have referred first to the house organ as a potential sales help, it must be borne in mind that of all classes of advertisement it is essentially the most institutional in its nature. There is no other printed contact that can develop so much personality—we may even say, intimacy. In no other way can the spirit of a business be so truly reflected. An ingenious house organ can make thousands of customers, and indeed a whole trade, come to feel that they know the establishment, the people who conduct it, its methods, and its motives. Such widespread and favorable acquaintance is valuable good-will.

There are two broad types of house organs, which may be roughly described as "internal" and "external," though, of course, many partake of the nature of both.

The classification and character of the publication depend altogether upon the audience to which it is primarily addressed and the purpose it is intended to accomplish; for without a definite purpose and objective, the house organ has no more prospect of success than any other form of desultory and aimless advertising activity.

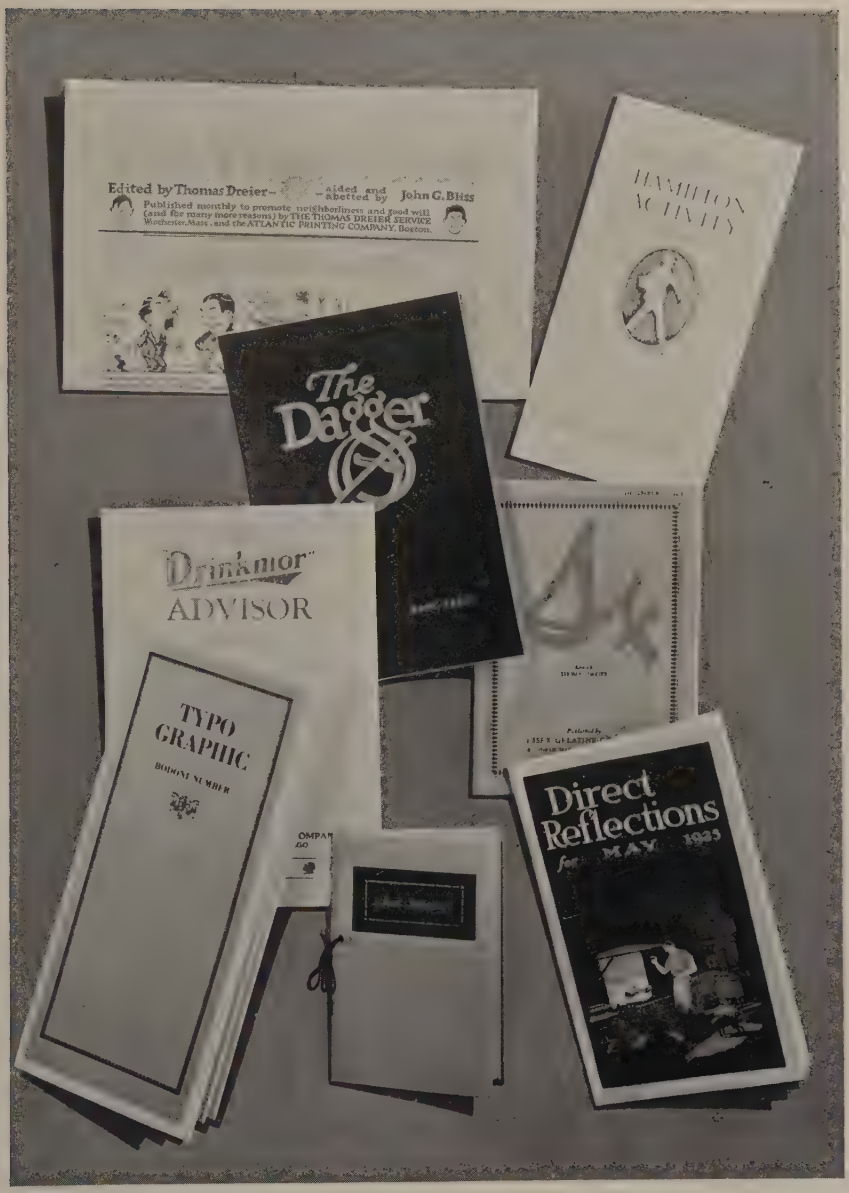
The internal house organ is intended chiefly for circulation within the company's own organization and for its own employees. It is employed as a substitute for purely personal contact between the management and the operating force, and no manager of vision will for a moment doubt the wisdom of maintaining such a contact.

Naturally, the establishment that is not too large nor scattered to make it possible for the management to personally know its own men, has no substantial need for a paper addressed to them. The executives can keep the contact vital as they move about through the establishment from time to time. But if the business be a large one, employing many hundreds and perhaps thousands of workers, and particularly if its activities, plants, branches and agencies are widely scattered, then the house organ can render service of the first order in unifying the whole organization, informing the entire force of its activities, revealing and spreading its underlying spirit, and in building up those vital things we call loyalty or morale.

The external organ, on the other hand, finds its true audience among those who have only a customer interest in the business. As a means of creating direct and immediate sales it can hardly prove effective, but it can create interest in the product, confidence in the house, and prepare the ground so that more specific and definite advertising and personal salesmen can reap a much increased harvest. The house organ that makes the prospect receptive to the buying suggestion has done its work well.

There is a large literature on house organs. Much that is appearing is in the form of rather discursive commentary. But I observed lately, in an article by Mr. Clifford Sloan in *Printed Salesmanship*, a classification of house organ uses so complete that I can hardly submit to people who are considering the publication of one a better guide. The underlying purposes of their publication, he says, are:

1. By manufacturers:
   - (*a*) To build good-will among
     - (1) All employees
     - (2) A particular group
   - (*b*) To inform as to changes in stocks, policies, prices, etc.
     - (1) Manufacturers' salesmen
     - (2) Jobbers
     - (3) Jobbers' salesmen
     - (4) Retailers
     - (5) Retailers' salesmen
     - (6) Consumer (or user)
   - (*c*) To increase sales effort on the manufacturers' product on the part of



VARIED HOUSE ORGANS

A variety of house organs is shown in this picture. Those carrying covers are bound in Buckeye Cover. The Vagabond is printed on a text paper

(1) Manufacturers' salesmen
(2) Jobbers
(3) Jobbers' salesmen
(4) Retailers
(5) Retailers' salesmen

(*d*) To sell the manufacturers' product to
(1) Jobbers
(2) Retailers
(3) Consumers (or users)

(*e*) To instruct the consumer (or user) as to the proper use of the product

(*f*) To influence suppliers (those who sell to the manufacturer)

2. By jobbers:
(*a*) To build good-will among
(1) All employees, or
(2) A particular group

(*b*) To inform as to changes in stocks, prices, policies, etc.
(1) Jobbers' salesmen
(2) Retailers
(3) Retailers' salesmen
(4) Consumers (or users)

(*c*) To increase sales effort on the part of
(1) Jobbers' salesmen
(2) Retailers
(3) Retailers' salesmen

(*d*) To sell the jobbers' line to
(1) Retailers
(2) Consumers (or users)

(*e*) To influence the supplier (manufacturer from whom the jobber may purchase)

3. By retailers:
(*a*) To build good-will among
(1) All employees, or
(2) A particular group

(*b*) To inform as to changes in prices, stocks, policies, etc.
(1) Retailers' salesmen
(2) Consumers (or users)

(*c*) To increase sales effort on the part of
(1) Retailers' salesmen

(*d*) To sell to
(1) Consumers (or users)

4. By clubs:
(*a*) To increase membership
(*b*) To build an *esprit de corps*

5. By associations:
(*a*) To increase membership
(*b*) To further the work of the association

6. By hotels:
(*a*) To build good-will among employees
(*b*) To influence the traveling public

7. By transportation companies:
(*a*) To build good-will among employees
(*b*) To influence the traveling public

8. By public-utility companies:
(*a*) To build good-will among employees

(*b*) To build good-will among consumers (or users)
(*c*) To sell appliances (or product)

9. By chambers of commerce:
(*a*) To increase membership
(*b*) To influence manufacturers
(*c*) To influence legislation
(*d*) To increase civic pride

Having determined, by application to his own business of the above tests, whether there is a profitable place in it for a house organ, the advertiser will be interested in knowing, in a little more detail, what he may accomplish and how. The general principles —if they may be so described—are applicable to any business, and as good an example as any may be found in the banks. Some of our finest house organs have their home in the big financial institutions of the country. Mr. E. H. Kittredge, of the Old Colony Trust Company, Boston, issues a successful institutional paper called the *Old Colony News-Letter*, that may be regarded as typical of the better class of house organs. It is largely internal in its nature, and it is made the subject of an interesting analysis in an article written by him in a leading trade paper. First of all, he emphasizes the necessity of good quality. It is better to issue no house organ at all than to put out a publication on poor paper, badly printed and illustrated, and carelessly edited.

"The internal organ, properly edited," he says, "makes the whole organization into an enthusiastic, loyal family. It provides a forum where all departments meet and become better acquainted. From the editorial rostrum the aims and ideals of the institution are stated with the utmost directness and authority. The doings and accomplishments, the joys and sorrows of the individuals, from the freckle-faced office boy to the president, are chronicled. The road to success is charted for the ambitious, and the value of team-play and cooperation is made evident. The establishment is humanized in terms of the individual. The house organ that accomplishes this sells the bank solidly to its employees and keeps it above par as a company to work for. It is a profitable investment in good-will and good work, the most valuable ponderables and imponderables any institution can possess.

"The external house organ seeks to sell not only the many definite services your bank has to offer, but the quality of its services and facilities. It is directed to your customers and logical prospects. To your customers its mission is to sell additional service. To those who are availing themselves of your general banking service you present the desirability of making use of your bond department, safe-deposit vaults, trust department, foreign department—to make the bank a valuable asset and servant in their business.

Courtesy Printed Salesmanship

AN ATTRACTIVE HOUSE ORGAN

In balance, interest and artistic effect, this house organ cover is unusually good, and quite in keeping with the dignity of a financial institution. The picture shows the pleasant effect obtainable through a line etching from a good drawing

"To your prospective clients the external house organ comes as a well-dressed, persuasive solicitor, who calls regularly. If the prospect is in Chicago or San Francisco, Boston or New Orleans, this caller waits until he gets back. It serves as an advance agent to set the stage and prepare the way for a conference with some officer of the bank, which results in putting a new customer on your books."

Inasmuch as the house organ is the printed representative of your business, it is quite as important that it present a pleasing and dignified appearance as it is that your salesman be clean and well-groomed. Just as the salesman who possesses "personality" will best succeed, so you must give the human touch to your paper. If it fails to appeal to the feeling and sentiment of your prospect, it will hardly influence him by purely intellectual processes. There are, of course, no fixed rules for house-organ printing and editing, but these general comments and precepts seem to be sound and of general application:

1. Make your house organ physically worthy of your house. Don't skimp unduly in its mechanical production. Consider, in its make-up, the tastes of the audience to which you appeal.

2. Emphasize the human element in everything you say. Be definite, not general. Let it represent and reflect not a mere corporation for profit, but an organization developed to serve mankind and made up of human beings who can feel and sympathize and understand as well as think and plan.

3. Employ, if it is available, an appealing literary style. Write directly, write simply, write logically. Make your paper an agency for culture as well as for health and efficiency and ambition. Let it, by an easy, unconscious process, elevate the standards of its readers.

4. Make it inspirational. Tell the stories of the achievements of real people. Be definite. It is better if some of these people are known to your readers, and the story is more dramatic and more

helpful if discouragement and apparent failure were way-marks on the road to final success.

5. Throw around your business an atmosphere of solidity as well as of friendly good-will. Confidence is the mainspring of business.

6. Demonstrate your product in use. The familiar automobile, doing strange work in out-of-the-way parts of the world, is impressive to the owner and prospect here at home. The fine condition of the road in Saginaw after twelve years of service is suggestive and important to the road-builder in Honolulu as well as in Oshkosh.

7. Use pictures. They lighten and illuminate your message. Everybody likes pictures of interesting things.

The form of the house organ varies greatly. Many are beautiful little books, bound in cover paper, and bearing an original design each month. Fine antique text papers are often used. Publications of this character are, of course, not cheap, and are better adapted to class organs of comparatively limited circulation than to great editions intended to reach a multitude of final consumers. The combination of Buckeye Cover and Buckeye Antique Text papers was developed in part with a view to its adaptability to requirements of this class. Many of the most beautiful specimens in our Buckeye collection are house-organ cover designs.

Another form now high in popularity is the miniature newspaper, finely printed on an antique printing paper. The *Treasure Chest*, the organ of The Charles Francis Press, is typical of this class.

The literary content of papers of this character is of unusual excellence as a rule. Like most of the papers edited by the well-known Mr. Thomas A. Dreier, the articles are human and whimsical, touching lightly but truly almost every facet of that many-sided thing called man. The advertising is minimized and is largely by suggestion.

There are in the country a number of writers who make a business of providing house-organ copy, or, indeed, house organs in any state of completeness. They specialize, of course, on inspirational writing, and often do their work well. But it can hardly be expected that the individuality of an establishment can be expressed or its message personalized in circumstances so difficult.

In no case should the delusion exist that either the house organ or any other form of advertising can perform miracles or replace, as the foundation of enduring business success, the two great essentials—sound goods and truthful representation. If your professions of interest in your employees are hypocritical it will be discovered, and if your product is not what you claim for it your market will slip away faster than the most persuasive advertising can replace your lost customers. But solid goods and sane advertising are a combination that only bad management can defeat.

XI

MINOR FORMS OF DIRECT ADVERTISING

Of the comparatively minor forms of direct advertising the more standardized types will be post-cards, mailing cards, return cards, blotters, illustrated letters, portfolios and sales manuals. Some of these are likely to be used occasionally by almost every large direct advertiser, and certain advertisers may use one or more of them habitually.

As all forms of direct mail have the same or a similar purpose in view, and as some of them differ only in detail, it is evident that the attempt to draw hard-and-fast boundaries for their use is unwise and futile. The judgment of the advertiser himself and the expert advice of his agency and printer will help him to form sound conclusions as to which type will be most effective and economical for a special purpose.

The mailing card is a convenient and widely used form of direct advertising mainly because it has high attention value, makes no serious claim on the recipient's time, and can be produced cheaply. But its advantages have been to a considerable extent offset by the postage rates that became effective on April 15, 1925, under which the post-cards or private mailing cards, apart from the standard government postal card, carry a rate of two cents instead of one cent. Larger advertisements in card form carry the rate of one and one-half cents for each two ounces instead of one cent as formerly. These, like almost all other direct mail advertisements of whatever form, come under the classification of third-class mail, provided their weight does not exceed eight ounces. Everything over eight ounces, unless it be first- or second-class mail, automatically becomes fourth-class, or parcel post.

Now it is obvious that anything that can be told on a card can be told equally well or better in a folder or booklet; and it seems

inevitable that the increased postage rates will adversely affect the use of at least the smaller private mailing cards, on which the rate is actually doubled. The larger forms of printed advertising cards have not been affected, because the increase of fifty per cent in their carrying rate applies likewise to all other forms of direct advertising that might be substituted for them. No change in postal regulations can affect the utility of the mailing card, but concerns only its cost of distribution.

All that has been said of broadsides applies with equal force to large mailing cards. There is no limit to their size except practicability, and the message may be made very striking, impressive and easy to grasp. If the card is mailed flat, however, it runs the utmost danger of being broken and cut in the mail. The chief distinction between a folded mailing card and an ordinary folder or broadside is in the stock used. The card will be on heavy paper, such as double thick Buckeye Cover, or on a cardboard. To fold such papers or boards without fracturing the stock requires care and skill. Every fold must be intelligently scored before the fold is attempted. On the whole, if large size is desired, we can see little occasion to use the card stock, as the drawbacks would seem to outweigh any possible advantages.

The main argument in favor of the card, whether large or small, is that it is presumed and intended to get direct and immediate action. A business man receives a card. It attracts his attention and he reads it. It conveys a suggestion to buy, perhaps, and it probably refers to but one specific thing. If his desire is sufficiently aroused, he may send an order immediately. When the article advertised is small and comparatively inexpensive, it pays to make it convenient to order by making part of the mailing card in the form of a perforated card or coupon, which may be torn out, filled in with a name and address, and posted with the very minimum of effort and time.

Card messages must be brief and simple. To go into argumentative detail on such a medium would be injudicious, because

the card must be regarded as the most ephemeral of advertisements. It forms its impression, creates its incentive, perhaps induces immediate action—and disappears.

Because it carries its message briefly and treats of but one item or phase of a campaign at a time, the mailing card is often used in series. It is a reminder, and it can give some continuity to any campaign.

As an agency of introduction for more elaborate advertisements it has a place. It may create a certain amount of curiosity about your catalogue before it is received, or it may serve to recall something of interest in it after your catalogue has been laid aside and passed from immediate attention. The response brought by a mailing card may tell you whether it will pay to send your elaborate samples or your expensive catalogue to a particular prospect.

Likewise the card may precede and present your salesmen. It is not so effective as a personal letter, of course, but it does help to get your salesman an audience if his customer or prospective customer has been informed that he will call at 10 A. M. on the following Wednesday. It is a subtle appeal to his courtesy to at least receive a man who has taken the trouble to inform him of his coming.

But under postal conditions that make the mailing card as expensive as a letter, the incentive to use this form of advertising habitually is removed. The card might be enclosed in an envelope and accompanied by a letter, with no additional expense for postage.

The use of return cards sent with advertising for the purpose of making it convenient to send inquiries or orders is subject to the same difficulties, but perhaps in a less degree. They are objects of convenience rather than economy. The man who is interested in an advertisement but fails to respond to it, fails because of negligence rather than economy. If it is very convenient for him to respond at the moment when his interest is aroused, he will hardly decline to do so because the postage is one cent more than it formerly was. But if it is not convenient to write at the moment,

the chances are that the whole matter will be forgotten unless his interest is unusually great. The Postal Act of 1925 may have an important bearing on the plans of advertisers who have been accustomed to send out stamped mailing cards. If the list be large the doubling of the postage may become a serious matter, because it will be recognized that, in any case, only a limited percentage of returns may be expected.

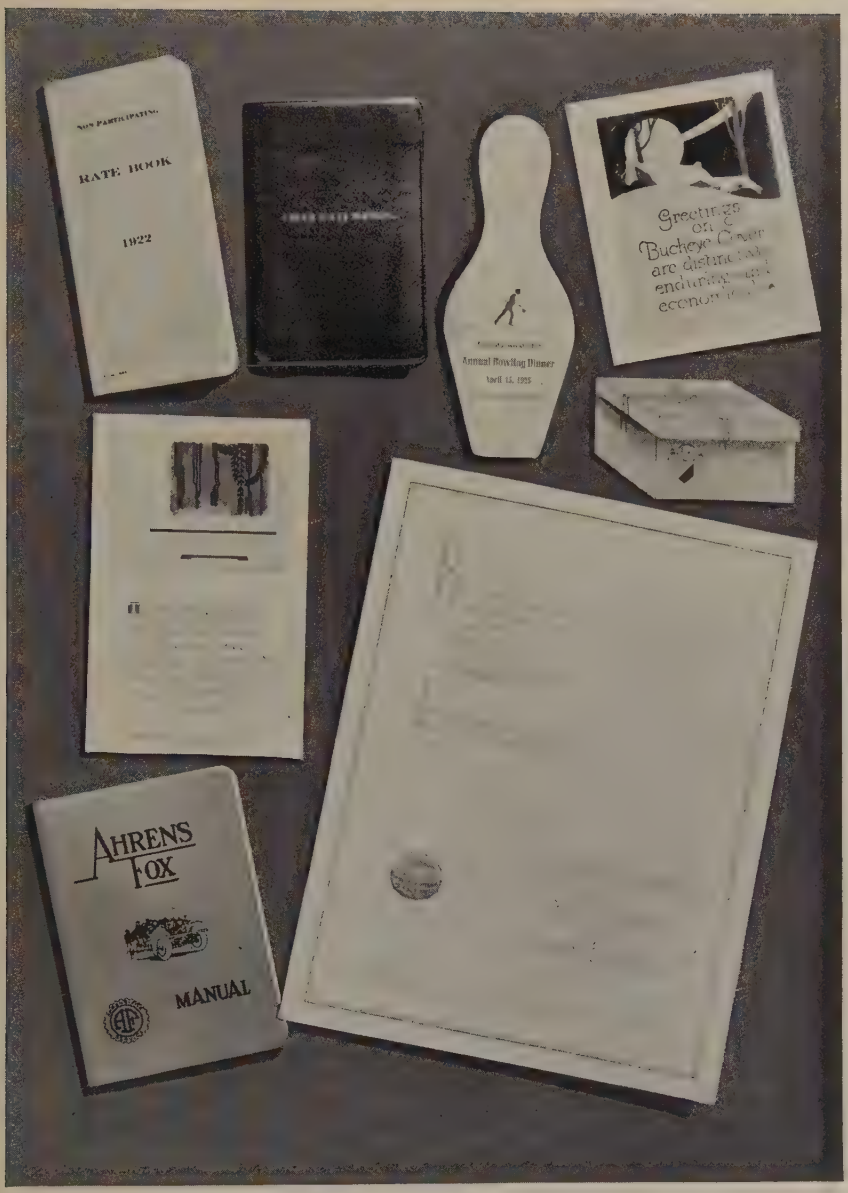
It should be borne in mind that any post-card becomes first-class mail if there be any writing upon it. Postage must be paid on weight at the first-class rate if the card, carrying any writing, is above the government size limitation of $3\frac{9}{16}$ inches by $5\frac{9}{16}$ inches. Cards of that size carry the two-cent rate.

Illustrated or "four-page" letters are a form of direct advertising, and are discussed more in detail in the chapter on letters.

Portfolios are simply portable receptacles for detached papers or prints, but in the language of advertising they have come to include the contents as well as the container. The term has further been stretched to include what are in reality loose-leaf books.

As a rule the portfolio is a fairly elaborate thing. If its use be one of special importance it may be expensively constructed, and leather, or one of the fine synthetic leathers so widely used, substituted for paper. The durability required, the character of the people who will receive or see it, the importance and dignity of its contents, and the number of copies required, are all considerations that will determine the quality and the amount of money that can judiciously be expended in its manufacture.

A common form of the less expensive portfolio is that made of cover paper. It is usually an elaboration of the envelope, and may contain a number of compartments for the separation and classification of its contents. Of course, a fastener is necessary, and the ordinary type, such as the string-and-button, may serve the purpose very well. If paper is used it should be dark in color as well as strong. Black Buckeye Cover is used for a very large number of portfolios.



MINOR FORMS OF DIRECT MAIL

In this picture are shown portfolios, manuals and one or two novelties, all done on Buckeye Cover with the exception of the Cover Sales Manual, which is bound in leather

There can probably be no such thing as a definite and accurate classification of portfolios, either as to size or use. An especially common practice by manufacturers who advertise nationally is to send to dealers and salesmen portfolios of a series of national advertisements to show how the merchant is backed up by general advertising. A series of direct mail pieces that is supplied to dealers can be equally well displayed. Either is a powerful aid to the salesman in establishing new outlets. He will himself no doubt carry a similar portfolio.

Letters that are in series and suggestions for form letters can be most practicably displayed by the use of a portfolio. They are always available and are always in order.

It may be justifiable to supply very important customers or agents with elaborate and enduring portfolios. The automobile industry is a typical user of this type of fine productions. If a series of new models is brought out, the cars may be beautifully pictured and a portfolio of these prints sent to the agencies, where it can be shown with great effect to prospective customers. Actual photographs are often effective advertisements. They may include product, factory and installations. The portfolio is always the logical way of displaying photographs.

Educational materials may well be assembled in a portfolio; but where the presentation of essential information is the primary or sole purpose, the book is called a sales manual, and will be discussed separately. Perhaps the most common size in portfolios is that which takes the 8½x11 letter, but the size is always dependent on what you wish to enclose, and is limited only by convenience in handling.

The so-called bulletin is but a modification of a letter. It is usually educational and instructive in purpose and also carries the suggestion of an announcement. Its main advantage is found in the fact that it unconsciously impresses the recipient as being of more importance than a mere advertisement, and it is more likely, for this reason, to command attention. Very often bulletins are

punched so that they can be conveniently inserted in a ring binder, and it is wise to make them of letter size or of a size that is adapted to standard binders, if they are in series and it is desired that they be preserved. Technical or quasi-technical information is best sent in bulletin form.

The sales manual is a guide and help for the seller, and its most practical form is the loose-leaf book, so that it can be kept always up to date. The contents should be complete and include all necessary information about the product and its possible uses, its selling points and special advantages. As new items are brought out, new uses developed, and new arguments conceived, they can be added. The manual is purely educational, and is intended for the use of salesmen, agents and distributors, rather than the customer. The value of a manual to a new salesman is so apparent that almost every firm having commercial travelers employs this practical device. Whether illustrations can be used to advantage in the sales manual depends altogether on the product. If pictures make the story clearer, by all means use them.

The last form of direct advertising we shall mention is the most elegant of all, and its use is increasing enormously from year to year. The announcement is an important factor in every business which makes any pretension to dignity. More than any other business device the announcement bases its appeal on good form. Its employment in business is comparable to good social usage.

The fine deckle-edge printing papers, such as Buckeye Antique Text, are especially adapted to this type of advertising, if it may be so designated. It follows that matched envelopes should be used and the best quality of printing or engraving. Even the language may be formal. The underlying thought is impressiveness, and this must not be lost through negligence in detail or flippancy of treatment.

The high-class tailor has probably adhered more closely to the announcement form than any other merchant. It is a custom that comes down from the distant past. His business is seasonal.

His patrons may be persons of importance and consideration. Therefore, he will send them a formal card in the spring and autumn, announcing the arrival of his new fabrics and inviting their inspection. The important brokerage house may announce, most correctly, the elevation of an employee to a partnership. Even the great law firm may with propriety tell of the coming of a new associate.

The development of the announcement into a more formal type of advertising has gone on steadily. The fashionable milliner announces the arrival of new designs from Paris, or the great department store advises its patrons of a seasonal opening. In this type of announcement art may be introduced, usually in the form of dainty and suggestive sketches.

Thus in the course of business every new enterprise, every change of personnel, every new departure in policy, becomes the subject of an announcement. A certain formal dignity and close adherence to the dictates of good form and sound taste are the first considerations, and of course this atmosphere must be preserved by the use of beautiful paper and fine printing. The announcement is the most personal of business communications, exceeding in compliment and effect most actual business letters. Cards of greeting, so largely used among business friends, are closely related to announcements in their form and purpose, but they are primarily expressions of appreciation, remembrance and good-will, and their advertising significance must rest entirely upon sentiment.

XII

COMMERCIAL ENGRAVINGS

THE character of the engravings to be used in any form of direct advertising is determined by their suitability for the special purpose in mind, and their selection is in turn a determining factor in the kind of paper to be chosen. Certain kinds of engravings are suitable only for use on particular kinds of paper, and it is usually bad practice to undertake the use of an engraving on a paper stock to which it is not adapted.

The fine-screen halftone engraving is especially designed for use on very smooth paper surfaces, and the highly finished enamel or coated sheets are best for use with this type of engraving. On the other hand, if a line engraving or "zinc," as it is popularly called, is employed, it is better to use one of the handsome antique finish papers that are now so popular with the revival of public interest in good typography and artistic results. The rougher the surface of the paper, the bolder the lines in the line engraving should be, as much more pressure is used on the press than in printing halftones on enamel, so as to produce a uniform impression on the rougher surface of the sheet. Very delicate line engravings may not stand up through a long run under these conditions, and for this reason line etchings on copper are often used on very rough stock. All competent designers are familiar with these problems, and will make a drawing suitable for the work in hand.

At the outset it may be said that, while the practice of printing direct from the engraving is quite general, especially in short runs and where a particularly high character of work is desired, in general commercial practice printing is from electrotypes made from the original plates. An original plate sometimes involves considerable expense, especially if an artist of reputation has been employed to make the drawing. The engraver, too, must be paid for the manu-

facture of the plate. If the plate be worn or damaged in the run, the work must stop until a new one can be made, and there is a serious sacrifice of time and money. If, however, electrotypes have been made from the engraving and are used for the actual printing, the original remains in perfect condition, and at comparatively small expense as many duplicates as may be required, either for subsequent runs or to shorten presswork by printing several at a time, can always be procured.

This latter consideration is one of much practical importance, because presswork is one of the prime factors of cost in printing. To reduce the number of press impressions required for a given job is to cut down materially the final bill. For this reason most direct advertising that runs into any quantity is printed more than one at a time, and small pieces may be printed on large presses, two, four, eight, sixteen, twenty-four or more at each impression. The only limits are those of mere practicability and the size of the press available. This saving can be accomplished only by making a sufficient number of duplicate electros of the engraving or of the entire form. If time is an important element in any job it is sometimes wise to keep an extra electro in reserve, so that in case of accidental damage to one of the plates it may be immediately substituted.

There are only three forms of engravings in general use, and the earliest of these—the woodcut—is of rather limited application so far as the average advertiser is concerned. When pictures began to be used in printing, the woodcut was substantially, if not actually, the only known form of engraving. Illustration by lithography was not invented until the very end of the Eighteenth Century. In the earlier days the wood engraver was altogether an artist, and was a creator in the fullest sense. He had no aid from the camera or present-day chemical and mechanical devices. Yet very artistic effects were secured by the artist-craftsmen of those times, and for centuries the woodcut was the only form of engraving used in books. Until the invention of photo-engraving processes it held a practically undisputed sway.

In recent years there has been a very pronounced revival of interest in more artistic and individual work in the graphic arts. Finer typography, the use of more artistic and less conventionalized papers and engravings, and a general appreciation of the fine work of the past have combined to give the woodcut a fresh vogue. During the years when printing was becoming standardized and when the halftone and the enameled sheet were the dominant features of commercial work, one seldom saw a wood engraving

Courtesy Mr. Howard McCormick

A Wood Engraving

This is one of the many examples of wood engraving by Mr. McCormick. The picture clearly reveals the possibility of securing texture effects through wood engraving

except perhaps in a mail-order catalogue. The art of Timothy Cole was kept alive by such staid publications as *The Century Magazine*, but the interest of the advertiser in wood engraving was purely academic. He never thought of it as something he could himself use. Now it is hardly possible to pick up an issue of one of the best periodicals without encountering in the advertisements one or more woodcuts, or at least reproductions of pen drawings in woodcut effect.

The origin of wood engraving is traced to the Chinese, who, as early as the Tenth Century, A. D., began to carve characters in wood and to use these blocks for securing printed impressions. As an art it is free from the limitations imposed by chemical or mechanical processes, and any sort of subject may be pictured or any kind of copy employed. The great masters of the art can work from originals and produce portraits, landscapes, interiors, or any other subject. But this creative work naturally comes far outside the sphere of ordinary commercial practice.

It may be said that the woodcut has two distinct fields. It may be employed where special distinction of result is desired and the expense is secondary in importance; or it may be used in simpler form for those classes of work that are produced at high speed and and in quantity, as, for example, a mail-order catalogue for the consuming public. Its unlimited possibilities of detail make it desirable for such subjects as machinery, tools and jewelry. The depth of the cutting and the sharpness of the shoulders render the woodcut supreme for the making of electros to be used in printing on yielding surfaces where high relief of the printing face is essential.

Sharpness and clearness are distinguishing characteristics of the woodcut, but there is considerable danger of making the result too stiff and formal. Even in the finest halftone some detail is lost through the intervention of the screen, but the woodcut reproduces with no loss whatever. This is of great importance in illustrating many subjects, particularly machines. Even the most skilfully retouched photograph of a machine, when reduced to a halftone,

Courtesy Crescent Engraving Co., Chicago

A Portrait in Wood

This interesting picture of the late President Roosevelt is an excellent illustration of the suitability of wood engraving for portrait work

will show detail less clearly than a good woodcut, which is so cut by the engraver as to bring out the very points desired.

The first step in the making of a woodcut is to transfer the subject to the block of wood. This was formerly done entirely by sketching, but now the photographic process is extensively used. It saves a good deal of time and insures accuracy of proportion. The chief objections to the general use of the woodcut are readily enumerated. In the first place, the number of competent wood engravers is very limited, and ordinarily the making of a woodcut, especially a fine one, is more costly than the manufacture of other forms of engraving. Once the engraving is made, it is very difficult to make any material change in it; and to duplicate it in other sizes without making the work entirely over is ordinarily impracticable. These considerations are sufficient to constitute a very definite limitation of the use of woodcuts in general advertising work.

In actual practice the original wood block is seldom used on the press. It would be ruined in a short time. For this reason substantially all woodcut printing is done from electrotypes made in the usual way. Lead moulds or stereotypes cannot be made from woodcuts without serious risk of damaging the original.

The cost of woodcuts cannot be standardized. The expense of cutting two plates of the same size may vary extremely, according to the amount of detail involved. Advertisers contemplating their use should submit the most complete copy obtainable and give the engraver all possible assistance, because it is obvious that the more original work the engraver is called upon to do, the higher his bill will be. In asking a quotation full copy must be submitted as well as the exact size of the engraving and full information as to the service for which it is to be used.

Line etchings, or "zincs," and halftones for printing in one or more colors are the two forms of engraving with which the direct mail advertiser will be mainly concerned, and they will probably be the only forms that the majority of advertisers will ever have

occasion to use. These are so fundamental in modern advertising illustration that each will be discussed in detail. At this time all we shall attempt to do is to point out the main distinctions between them, their special characteristics, and their adaptability to the needs of the advertiser.

Courtesy B. Kuppenheimer and Company, Inc.

A Fine-Line Engraving

This picture was originally used with a tint block. It is an unusually good example of commercial drawing and its reproduction through a line engraving

Both are photo-mechanical processes, dating, in their crude beginnings, to the discovery, by Fox Talbot, in the year 1852, that a solution of albumen or gelatin in which chromate or bichromate salts have been dissolved will, after drying and exposure to light, become insoluble in water. If a dry film of chromated gelatin be exposed to the light under a photographic negative, those parts of the film which have been subjected to the light through the clear, or partly clear, parts of the negative become insoluble in proportion to the amount of light that has reached them and remain when the soluble parts are washed away.

The process of making photo-engravings is quite similar to the making of ordinary photographs, with the chemical etching process added. In practice, a certain amount of hand work (etching, tooling, etc.) may be applied in finishing to improve the character of the plate. The first step is to make a negative which corresponds to that produced by the photographer, from whatever subject it is desired to reproduce. A print is made from this negative on sensitized metal instead of on photographic paper. Those parts of the metal which are not covered by the print and which are not intended to print are then etched away with acid, and we have, in effect, a relief photograph on metal from the original copy.

The line etching is the simplest and least costly method of producing engravings, and the fact that it is usually made on zinc has led to the common practice of referring to this whole class of etchings simply as "zincs." The engraving is made directly from a drawing, which is usually in black and white. As the drawing is chiefly made in lines, the name "line etching" has been applied to the resultant engraving, but dots or masses of color may be used by the artist at his discretion. The chief distinction between the line etching and the halftone is that in the line etching there is an abrupt transition from the solid color to no color at all, while in the halftone, as its name suggests, every intermediate gradation of color can be reproduced from continuous tone copy.

The only shading that can be had in the line etching (unless the

Ben Day process is used) is such as is put in by the artist through the use of isolated lines or dots, and this shading is suggestive rather than real. In making the halftone, the continuous color is broken in making the negative through a screen varying in fineness from 60 to 400 lines to the inch. By this means every tone and color gradation in the original copy can be approximately reproduced. The zinc is, therefore, ordinarily used for decoration and lettering and for engravings to print on rough-surfaced papers, and the halftone for reproducing photographs in their natural effect.

Different forms of originals or "copy" must be used in the two processes. For line etchings the copy will be a drawing in black and white or in a color that will photograph, such as red and yellow. It may be a pen, pencil or charcoal sketch, typewritten or printed copy, a signature, music, or anything of a similar nature. The best copy of all, however, is clean black and white. Shading can be accomplished only by the artist, as pointed out above. It is not possible to make line engravings from photographs, wash drawings, photogravures, or any other copy in which the color is continuous in tone.

The halftone, on the other hand, cannot (except by staging) reproduce an absolutely solid color. Ordinarily it can only approximate the solids, but it can reproduce every shade between black and white. Photographs, retouched or unretouched, and wash drawings are the commonest forms of halftone copy; but paintings in oil or water color, and pen, pencil, charcoal or crayon drawings can be used. However, unless paintings or colored drawings have been made with a view to halftone reproduction, it may be difficult to get satisfactory one-color halftone plates from them. In general, any object or copy that will photograph satisfactorily will yield a good halftone.

While the line etching or zinc knows no limitation with regard to paper, the halftone, by its nature, calls for a smooth surface, and the finer the engraving the greater the necessity for a very smooth paper. Every one has observed the difference in quality

between the newspaper halftone and that in a fine catalogue. The screen of the newspaper picture is so coarse that it is apparent to the naked eye. This is made necessary because of the relatively low quality of the paper used in the newspapers. If 150- or 200-line halftones were used in a newspaper they would speedily fill with the inexpensive ink, and would in a short time print only as black smudges. But in the slow, careful work on the smooth enameled paper of which a fine catalogue may be made, the better ink is distributed with extreme care and the impression so made as to reveal all detail in the picture sharply. The consequence is that results quite comparable to the original photograph are obtained by all good printers.

The halftone may be used with approximately good results on any smooth paper surface, but there is always a sacrifice of quality and effect as the paper trends away from the brilliant, polished surface of a fine enamel. Acceptable results are secured on the super-calendered book papers, as we see every day in our prominent periodicals. On such a surface as cover paper or rough antique book paper the halftone can be used with confidence only by hot stamping a panel and thus creating a smooth surface for the plate.

The line drawing is far the most useful plate for these types of papers, and must be set down as, on the whole, the advertiser's chief vehicle of pictorial reproduction.

The whole tenor of authoritative comment appearing in the better publications of the printing craft bears out this view. We quote from a statement by Mr. Frank Weitenkampf, appearing in *The American Printer:*

"Wood engraving held its own for centuries as a process for illustration. Naturally. It was a relief process, as is typography. That meant the possibility of printing pictures and text in one operation. That, again, meant economy. With this practical consideration went the natural concomitant, a certain natural effect of harmony in the illustrated type page. And in a fairly early stage of the game, books were produced which remain models and

an inspiration to-day. There's again the proof that Emerson was right when he asserted that every increase in true fitness is an increase in beauty. With Bewick, wood engraving turned more definitely from line to tone. The advent of the camera developed the process to its *ne plus ultra* of delicate tones. After this photography threw the wood block aside in favor of the halftone, which, from halting beginnings, got to the fineness of 400 lines to the inch. Practical considerations again brought in coated paper (plus odor) and the irritating book insert. Is that the end? Inventions are coming rapidly. Rotogravure, offset printing—what next? Halftone is surely not the last word. For documentary purposes it is of incalculable value, and in that line alone the field is large enough. To it belongs that field of illustration which is not decoration, which deals in facts pictorially represented—say a picture of a locomotive in a book on railroads, or a reproduction of a painting by Delacroix in a history of art. So why be too much upset by the fact that as a means of decorating finely printed books the efficacy of the halftone is being brought into question?

"How much practical considerations and the principles of business economy have to do with undoubted changes now taking place I must leave to those who are well qualified by experience and knowledge to answer. From such I have heard about the rising cost of paper, about difficulties in sharp printing on rapid presses, and what not, all of which I shall take care not to discuss. The outstanding point is that line drawing is coming back, in illustration, in advertising art (on the whole our most significant form of illustration, perhaps), in architectural rendering. The return of the line has come with return to sound principles of book making."

XIII

THE LINE ETCHING

As the line etching is the most adaptable and widely used form of advertising illustration, it is worth while for any one who is charged with the duty of preparing or supervising advertising to know something in detail of this process. Its special advantages have been briefly alluded to in the preceding chapter. Of these the primary ones are that it is substantially without limitation in its printing qualities, does not hamper the advertiser in the selection of the most appropriate paper, and can show detail in any degree required.

These are fundamental considerations, because on the beauty and "character" of a direct advertisement depend its impressiveness and its business-creating power, and in many instances it is not possible to do a product pictorial justice without showing the whole or parts of it in accurate detail. The camera has its deficiencies as well as its merits. It cannot bring all parts of an object into equal focus. It cannot catch the parts obscured by shadows so clearly as those that are in full light, and these very obscured parts may contain essential selling features of the device. The retoucher can help to bring them out, but he has no such freedom and authority in his work as has the artist who builds up his picture in a line drawing unhampered. The artist can emphasize where it is desirable and appropriate to do so without the risk of a blurry, patchy and unnatural effect.

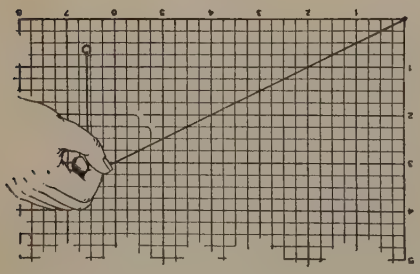
In the hands of the skilled artist and engraver line etchings may take on almost every advantage of the more costly wood engraving and very fine imitations of woodcuts are now quite commonly made in line engravings from pen drawings. At the same time the line etching is comparatively free from those restrictions as to reproduction and change of size that are inherent in the woodcut.

Moreover, line engravings of subjects made for this method of reproduction lend themselves perfectly to color work, a field from which the woodcut is almost entirely eliminated by its very nature.

The copy is the phase of engraving production in which the advertiser is most directly concerned, because it may be much more convenient and inexpensive to provide copy of a particular kind. The actual manufacture from satisfactory copy may, of course, be left entirely in the hands of a competent engraver. It is a common practice for the printer who is to do the work to handle these details.

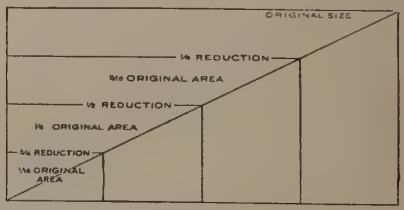
We have told briefly something of the kinds of copy adapted to the making of successful line engravings. At the risk of some repetition, we shall review the subject in a little more detail.

The very best copy is a drawing in black and white, with all the lines sharply defined. Good commercial artists fully understand the requirements of this sort of engraving and will not make the mistake of putting weak, indistinct lines and dots in their drawings. The reproductions from gray and defective lines are quite imperfect. The color transitions are abrupt. There is no blending of tones as in the halftone. Shading is suggestive rather than actual, and is accomplished by isolated groups of lines or dots. By the use of the Ben Day process, or shading machine, which will



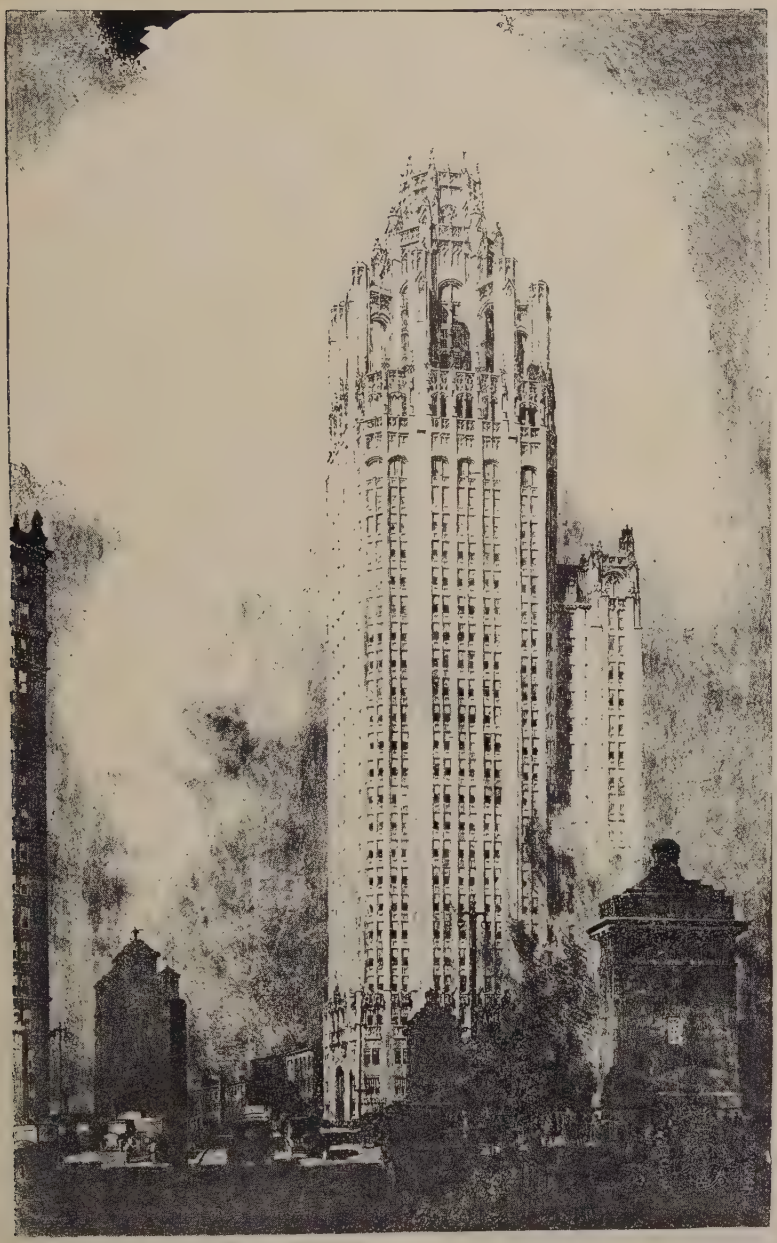
Courtesy Commercial Engraving Publishing Company

SCALE FOR PROPORTIONS



AREA OF REPRODUCTIONS

These diagrams show how the printed scale used by engravers and electrotypers will assist in making either enlargements or reductions in the exact proportion of the original. The diagram on the left shows how the string crosses all points of correct proportion. The figure at the right will assist in visualizing the area of paper covered by reductions



Courtesy The Chicago Tribune

LINE ETCHING WITH BEN DAY

This pleasing picture of the cathedral-like tower of the Chicago Tribune is a line etching from a drawing. By the use of Ben Day films some suggestion of the atmosphere of a great city has been added

be discussed a little further on in this book, this limitation of the line engraving is largely overcome.

Situations will arise when it is highly convenient to reproduce copy that is made on colored paper. The development of commercial photography has successfully met this difficulty. The color of the background can sometimes be overcome by the use of a color filter when making the negative, but there will always be some additional expense when colored copy is used.

It is well to remember in the making of any kind of engravings that better results will always be obtained if the copy is larger than the final engraving, and is reduced by the camera. It is the

Actual Size of Drawing

Reduced One-half

Enlarged 50%

Too Much Reduction

Reproduced from Drawing Made with Ordinary Writing Ink

Courtesy Commercial Engraving Publishing Company

Effect of Enlargement and Reduction

custom to make copy from one-tenth oversize to double the final size, according to circumstances. In the reduction many of the deficiencies and defects in the copy will be overcome and rendered negligible. On the other hand, while it is quite possible to photograph copy up in size, this method is full of danger, because every blemish will be magnified.

With every step of enlargement a certain amount of detail is lost, while in reduction detail is emphasized and improved. In making a large drawing the artist, too, has a far better opportunity to work out detail accurately than when he is working to very small dimensions.

A second point to be borne constantly in mind is that a line drawing reproduces an engraving exactly as it is. If the negative be made the exact size of the drawing the engraving will be a perfect duplicate of the original. But if you reduce, you must of necessity reduce all dimensions in exact proportion both as to the width and height of the subject and the weight of the individual lines, dots and solids that make up the drawing. One may change the size of reproductions at will, but the proportions cannot be altered one iota.

In advertising it is often quite as important to represent the texture of the object as to reproduce its form. Nobody would wish an article of wood to appear as though made of iron. Yet it is very possible for this to happen if the halftone process is used. Mr. MacFarlane, in The Beckett Paper Company's first book on direct advertising, made this interesting comment: "The halftone process reproduces tones fairly accurately, but it cannot differentiate between textures having the same tone. This is a limitation of photography rather than of the halftone process, but it is with the finished plate that the advertiser is concerned. In this he cannot get the effects that are sometimes necessary if the object to be reproduced is to appear exactly as seen by the eye. A piece of wood and a piece of iron, for example, if they reflect the same amount of actinic light, will look exactly alike if reproduced in

halftone, though to the eye they may be entirely different. The same is true of any two substances or any portions of an object which may have the same color with different textures, or which have different colors that happen to photograph alike."

In the line engraving as well as in the woodcut the artist can deal with textures. Charcoals and crayons are sometimes referred to by artists as "texture drawings."

The creation of an appropriate or desirable association with a product is an important end of advertising. Usually this is described by the rather nebulous term of "atmosphere." In producing these effects the line engraving is almost indispensable, for the artist is free to put his subject in any background or surroundings that may be desired. A very good example is found in a series of advertisements of the Ford motor car. This is a popular-priced product, and is commonly supposed to have its special field among that vast majority of us human beings who must consider price rather than our own tastes. In a word, it is regarded as a poor man's car. This is only measurably true, and the Ford company knows that many people who can afford any kind of motor they wish make a practice of keeping a Ford car for daily use, together probably with other cars of far higher price. Now the fact that very rich people do use Ford cars is of very great advertising value, because many people who can afford no more expensive car are the victims of false pride. They are ashamed to drive a car that has been the subject of so many witticisms. Young men tell me that there is a class of shop girls in our large towns who decline all invitations to drive in Ford cars, having some obscure feeling that they do not match up with their silk hose and bargain-basement gowns. But if these misguided people see the wife of a well-known millionaire drive up to their shop in a Ford car it very greatly affects their viewpoint. The Ford company, therefore, printed a series of advertisements showing its cars at the doors of palatial houses and associating them with the more elaborate forms of social life. Here the commercial artist and engraver produced effects of

atmosphere that could hardly be hoped for if they had relied on photographs and halftones. The series went into fine interiors and showed smart teas and bridge parties with the inevitable Ford car standing outside the door.

An acquaintance of the writer was called upon to photograph for advertising purposes, a large bank vault. The factory surroundings were wholly unsuitable, and an agreeable atmosphere suggestive of its final installation in a great bank had to be provided. Drawing was the logical way out of the difficulty. The world is the field of the creative artist in his search for atmosphere.

The photographer, on the other hand, must find his atmosphere within range of his camera, and very often he cannot get his subject to the place where the atmosphere exists.

The operations involved in the making of a line engraving are not very numerous. When the drawing has been completed and the size of the final engraving determined, the copy is attached to a copy board and photographed with the aid of powerful lights. The range is so adjusted that the image of the copy in the groundglass is the exact size desired in the finished plate.

The plate thus secured is developed and fixed in the usual way. When the plate is dry the film side is thinly coated with a transparent solution of rubber cement to insulate the film from another coating, added afterward, to give the film body for stripping, and this in turn is allowed to dry. The solution called stripping collodion is then applied in even thickness and is dried. Separation from the glass plate is accomplished by means of a bath of acetic acid. The film is then laid reversed on a glass plate, the reversing being necessary to prevent the finished plate from reading backward or from right to left. A zinc plate, ordinarily about one-sixteenth of an inch thick, and polished and burnished on one side, is sensitized on the polished side with a bichromated glue solution and is dried. The zinc sheet is somewhat larger than the final plate, to provide for margins and handling.

The next step is to place the negative on the glass plate, film

side up. The sensitive zinc plate is put on top of the negative in the frame over a plate of perfectly transparent glass, the sensitized side of the zinc and the film side of the negative being in contact. By means of strong light the image on the negative is imprinted on the zinc. The print on the metal is then developed and fixed, and all parts of the sensitized coating except those affected by the light when the print was made are washed away. The print on the zinc will then be exactly what will be produced by the finished plate, except that it will be reversed, as is the case with all engravings or type used in letterpress printing.

Etching is the next process. A resist to the acid is applied in a powder of resinous quality, known as dragon's blood. The powder is brushed over the plate and burned in, adhering only to the printed parts of the surface. The plate is then immersed in a nitric-acid bath, frequently equipped with a rocking device. The acid eats away the parts of the plate not protected, leaving the photographic image only in relief and as a printing surface. Several acid immersions may be required to gain the desired depth, and each is described in engravers' parlance as a "bite." It is necessary to repeat the powdering process with each bite, as otherwise the acid would eat under the printing lines and possibly obliterate the finer ones altogether if long applied. In the well-etched plate the erosions are tapering in the form of a letter "V".

When the etching is completed the plate is put under a routing machine, where the surplus metal that has nothing to do with the picture is cut away. The parts that are to show blank are cut deeper to overcome the possibility of printing or smudging the sheet. The routing is accomplished by means of a very rapidly revolving drill, attaining speeds of from 10,000 to 20,000 revolutions per minute.

The final mounting to type height and the expert finishing are all that remain to be done. The duty of the finisher is to compare the plate with the drawing and to eliminate any inaccuracy in routing or imperfection in manufacture.

"Reverse" plates are occasionally used, and in these the print-

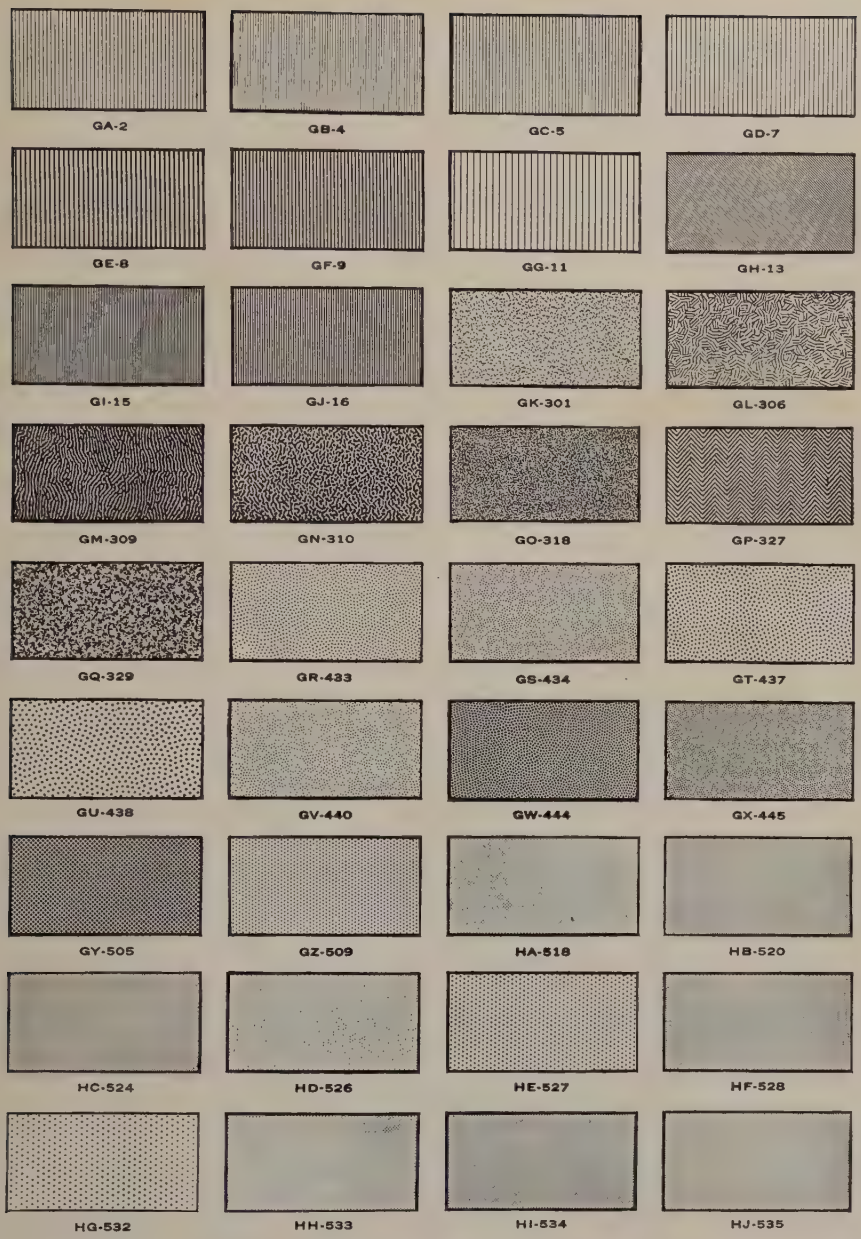
ing will appear in white and the background in black. This result is obtained by simply changing the negative to a positive and printing this positive on the zinc plate. This results in a reversing of the printing surfaces on the finished plate.

When very fine line etchings are desired they are made on copper instead of zinc. A change in the etching acids is required and the plates are more costly, but finer results can be obtained, because copper is neither so soft nor so brittle as zinc. When line engravings and halftones are used in combination, as is a common practice, it is better to use copper, as it is more durable and admits of more detail.

The line etching may be printed on any kind of paper that will admit of printing, but the rougher the surface of the sheet the heavier the lines in the subject and the deeper the plates should be etched. It is most adaptable to cover and antique text papers. The Ben Day shading machine, named for its inventor, is an accessory of all engraving establishments and may be used to the utmost advantage in relieving the line etching of its limitation of printing only in single tones. Although it has been developed a good many years and is in general use, its possibilities are still unappreciated by many creators of advertising. By the careful use of Ben Day screens it is possible to gain a two- or three-tone effect from a single color, or an almost unlimited number of tones in line color work.

Ben Day shading is a pattern effect made through the use of a screen. An ink impression of the pattern on the film is transferred from the film to the drawing used for copy or to the print made on the actual metal plate before it is etched. There are nearly one hundred and fifty varieties of these patterns, and in a large engraving establishment or studio almost any pattern effect desired may be found. The Ben Day screen or film is a transparent sheet of a gelatin-like substance set in a frame. On the under side of the screen the pattern is engraved.

The actual manipulation of the machine is a technical problem with which all good engravers are familiar. The advertiser and



Courtesy Commercial Engraving Publishing Company

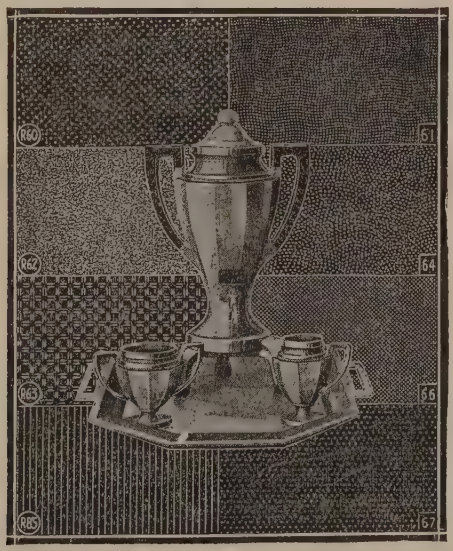
BEN DAY FILMS

This line etching on copper was made from clippings from the catalogue of Ben Day films

printer are interested mainly in the results to be obtained. In *Commercial Engraving and Printing* the principal uses of the device are thus summarized:

"This machine may be used to make backgrounds; to make original effects in border designs; to strengthen parts of an illustration by subduing other parts; to soften the unpleasant effect of large lettering and solid backgrounds; to give individuality to advertising layouts; to relieve blank spaces in illustrations; to produce the texture effect of cloth in fashion illustrations, and, in short, for almost any kind of special effect that may be desired."

It is also very much used in the making of color plates, as by its use several tones of each color may be obtained through only one printing of each color; and by the combination of different tones and the different colors an almost unlimited color variation may be produced.

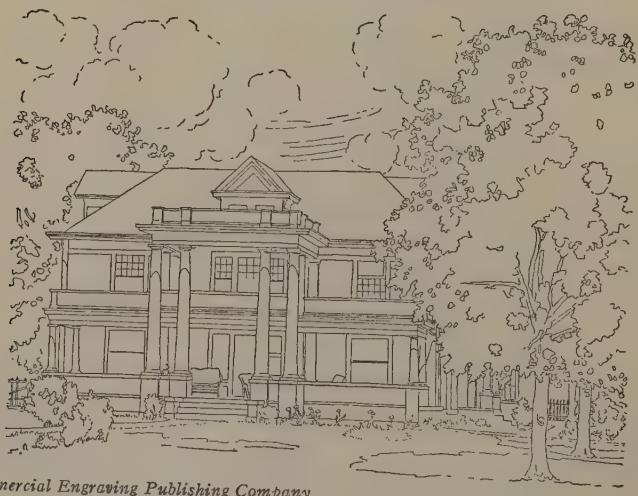


Courtesy Furse and McKirryher

USE OF BEN DAY BACKGROUNDS

In this ingenious arrangement of Ben Day films around the picture of an urn the reader can easily visualize the effect of each film in actual use

A Machine-Shaded Picture



Courtesy Commercial Engraving Publishing Company

Drawing Used in Making Above Picture

It is also used for black and white as well as for color plates for newspaper illustrations and for making tint blocks that are to be used in connection with a halftone key plate.

Lithographers use it extensively in making their plates or vignettes, backgrounds and borders, and for color work. It is often used to produce different gradations of color for printing with only one color of ink. For example, if part of the engraving is solid, another part shaded with a heavy film, and still another with a fine film, these three parts will show in the finished print as three different tones of the same color.

For many subjects line illustrations in which shading has been used are better than coarse-screen halftones from wash drawings. The lines in the former are reproduced in their entirety, and the shading added by the machine gives color and body to the picture, while more or less detail is lost in the halftone because of the coarse screen.

XIV

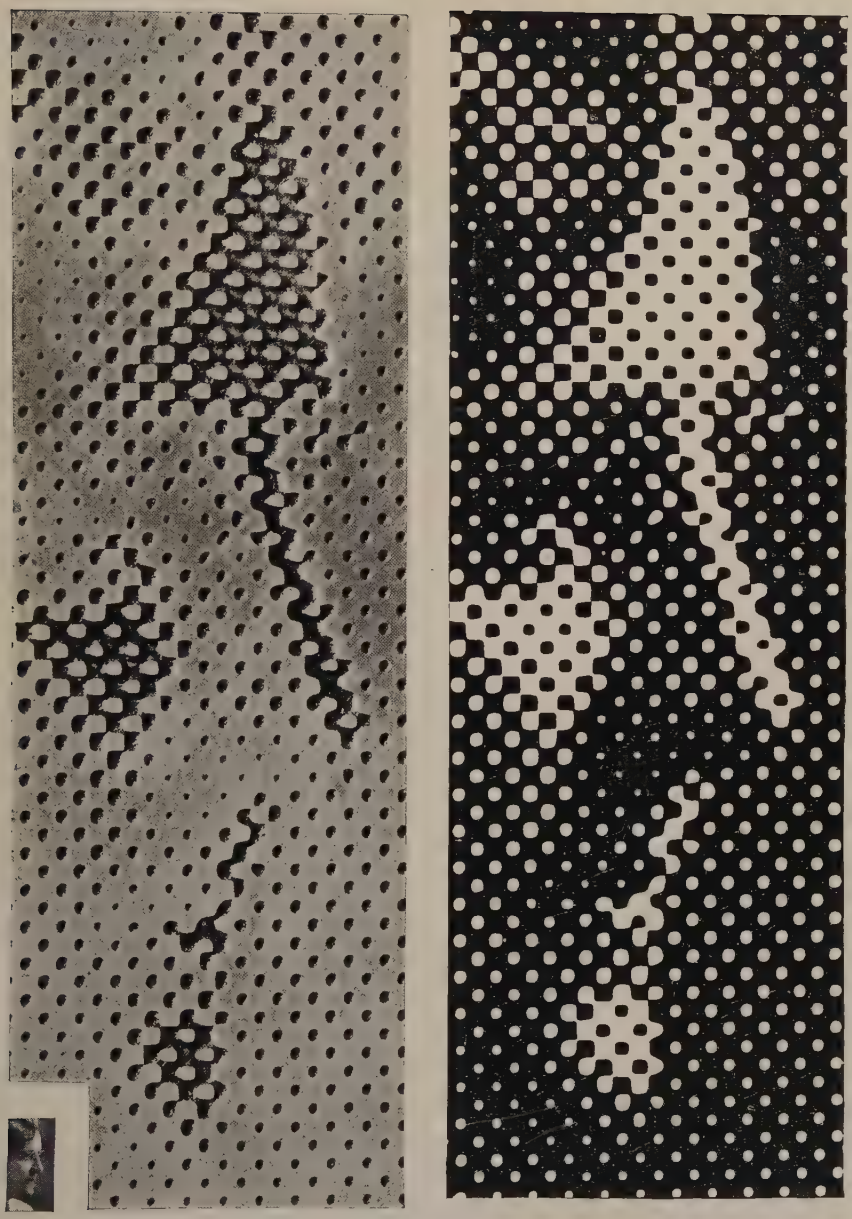
THE HALFTONE

The halftone is a form of engraving in very wide use, though the most recent of all the great forms of pictorial reproduction. Its development dates only from the late eighties of the last century, and its general commercial use may be said to have begun about the year 1890.

It is the most photographic of all the general forms of illustration, and it has been aptly described as "a mechanical method of reproducing in a printing plate the details of a photograph, drawing, painting, or an object itself, including all gradations of color." Its name obviously is derived from its ability to reproduce the grays and half tones, whereas the line etching is confined to solid colors.

Great developments in the entire printing and advertising industry followed the perfection of the halftone process. For a time it largely superseded other forms of engraving in the finer work. By its nature it called for a smooth printing paper, and the rise of coated or enameled paper stocks followed immediately in its wake. As the color process developed, a great deal of work that had formerly been done by stone lithography was executed with halftone plates.

While its position in the graphic arts is secure and it will always have a very wide application, it may be said with authority that in recent years there has been a certain reaction toward the earlier type of engraving. This is attributed by many writers to the revival of professional and public interest in fine typography, often based on the earlier classical models. With this has come naturally an increased use of antique text papers, whose surfaces possess great "character," but are not adapted to the fine screen of the halftone plate.



Courtesy Commercial Engraving Publishing Company

ENLARGED HALFTONE SCREEN

Lower left, a small halftone, inset; at left, as it would appear when greatly enlarged; at right, a print from the enlarged plate

The process of the manufacture of the halftone is, generally speaking, so similar to that of the line etching that it need not be reviewed in detail. The main difference lies in the principle of photographing the copy for the halftone through a glass screen, etched with cross lines at right angles, so as to cut the picture into minute squares, forming dots in the printing plate. The effect is quite the same as that of the wires in an ordinary window screen. The designation of the various types of halftone plates is based on the number of parallel lines to the inch in the screen. Sixty to the inch is perhaps the coarsest screen in general use, while 150 to 175 to the inch are the finest with which the advertiser is likely to have any serious concern. These are not the limits of manufacture. Plates are made as low as 50 to the inch and as high as 400. The 133-line plate is probably the most widely used for general purposes. The commoner commercial screens are 60, 85, 100, 120, 133 and 150.

The screen ordinarily in use in engraving establishments consists of two pieces of fine plate glass attached with a transparent cement, the engraved or etched sides together. Parallel lines are engraved on each of the plates, and these lines are rendered opaque by rubbing a pigment into them. When the two plates of engraved glass are put together the etched lines are, of course, placed at right angles. While most screens are rectangular in shape, the cross lines are not made vertical and horizontal, but are engraved at an angle of forty-five degrees to the edges. The screen in the printing plate at this angle greatly reduces in conspicuousness the screen pattern effect that is inherent in all halftones, though much more marked in those of coarse screen.

The cross etching divides the surface of the glass screen into a multitude of small squares, and in making the negative for a halftone this screen, duly selected for fineness, is placed before the sensitized plate in the camera while the exposure is being made. Each little square in the screen acts as a diaphragm through which

the light passes on to the negative of the copy, forming through it a microscopic part of the final picture.

The properties of the light are such that, though the little squares on the screen are all of one size, by altering the distance between the screen and the photographic plate the stronger rays of light that come from the lighter parts of the subject or copy spread and make larger spots in the negative. Those from the darker parts of the copy make very minute dots on the negative. When the negative is transferred to the copper plate these conditions are reversed and the high lights are represented by the smaller dots and the dark parts by larger dots, which may practically converge into a solid color. By this variation of the size of the dots every gradation of tone in the copy is reproduced with comparative fidelity.

It will be apparent, however, that by the very nature of the process, it reproduces all images in dots. A pure white or a dead black cannot be got photo-mechanically without special treatment, as the white will contain microscopic black dots and will be in fact a very light gray, while the black will have a certain number of openings or depressions in the plate through which the stock will show and will be in reality a very dark gray.

This is one of the limitations of the halftone inherent in the process, but it is approximately overcome by special manipulation in making the negatives and by hand work on the plate, known as staging, tooling, burnishing, etc. A section that should be white can be tooled out so that all the dots in that part are removed, and in the black part the dots can be run together by staging or darkened by burnishing. These special finishing processes naturally add to the cost of the plates.

In the use of the halftone a great deal depends on the character of the paper and ink. The best results are obtained by the use of a fine screen and a very smooth enameled paper. These general rules will apply:

The coarser the screen, the rougher the paper that may be used;

A Re-etched Halftone

The picture on the left shows a halftone and the picture on the right the same subject from a re-etched halftone. Square finish halftones, 150 line screen, no line

Courtesy Commercial Engraving Publishing Company

Hand Work on a Halftone

The picture at the left is an ordinary re-etched halftone; at the right is a duplicate that has been tooled and burnished by the engraver

HALFTONES FROM HALFTONES
This shows the moire or pattern effect from superimposed screens

Courtesy Commercial Engraving Publishing Company

PHOTOGRAPHING COLOR SUBJECTS
Effects with ordinary plate and with color filter and panchromatic plate

but there is a great sacrifice of detail as the screen is enlarged, and the picture will show decided screen marks. A close observation of any newspaper halftone will reveal these defects, and they will become exceedingly apparent when the examination is made through a magnifying glass. If an effort be made to print fine-screen halftones on a paper of rough finish, the plate shows a decided tendency to fill up and to print as a black smudge. Failures of this kind are often seen in cheap advertisements and in small newspapers, where any halftone that happens to be in stock will be used when occasion for that particular picture arises.

It is wise to use as fine a screen as the surface of the paper and the skill of the printer will permit; but if there be doubt, it is probably safer to err on the coarse side and to sacrifice something of final effect rather than risk a complete botch and failure. Consultation with your printer is desirable before deciding on the fineness of halftones for any particular job.

The inexperienced printer can work far more safely with coarse halftones than with fine ones. Much thinner inks can be used on coarse halftone plates than on fine screens. A very stiff ink, a very fine screen, and a very smooth paper constitute the best possible combination when especially fine results are desired. If you lack other guidance it will be well to send to your engraver a sample of the paper on which you propose to print the plate that is being ordered and to inform him exactly how it is to be used. His large experience will enable him to make a suitable engraving for the purpose in mind.

Courtesy Commercial Engraving Publishing Company

CROSS-SECTION OF HALFTONE

The depth of the chemical etching is another very important consideration to the buyers of engravings. The coarser the screen the deeper the etching possible, but there may be a variation in even the finest screens. If circumstances make it desirable to use a fairly fine screen on a rough paper, the engraver should be directed to etch the plate more open and deeper than is customary. Halftones for use on cover paper should be deeply etched.

The question of making electrotypes from the original halftone is often vital. The finer the screen and the shallower the etching, the more difficult it becomes to make an electrotype from the engraving without substantial loss of character. Indeed, it may be said to be commercially impracticable to make electros from the very finest halftones, though especially expert electrotypers may succeed. Before ordering electros from very fine plates, one should be assured by the electrotyper that he can guarantee the result.

As original plates are expensive, and there is a further economy in printing advertising several at a time, it is obviously uneconomical to use original plates in large runs unless the work is so important that quality of result overcomes all considerations of economy of manufacture.

The etching process must be skilfully conducted if serious difficulties are to be avoided. The sides of every dot on the plate should taper conically. If the etching be too deep and the acid is allowed to undercut the base of the dots, several sources of grief are courted. The points may actually break off; the plate may pick up the paper, each dot acting as a small hook, or it may tear the mat or mould in the process of stereotyping or electrotyping.

Halftone plates are usually made on copper if the best printing result is desired. But if speed and economy are more important than fine results, as in a newspaper office, zinc may be used for the coarser screens. The metal is cheaper and etches more rapidly. The terms "newstones" and "quartertones" are sometimes applied to plates of this type.

Halftone plates are finished in various forms. The more com-

Outline

Outline-Vignette

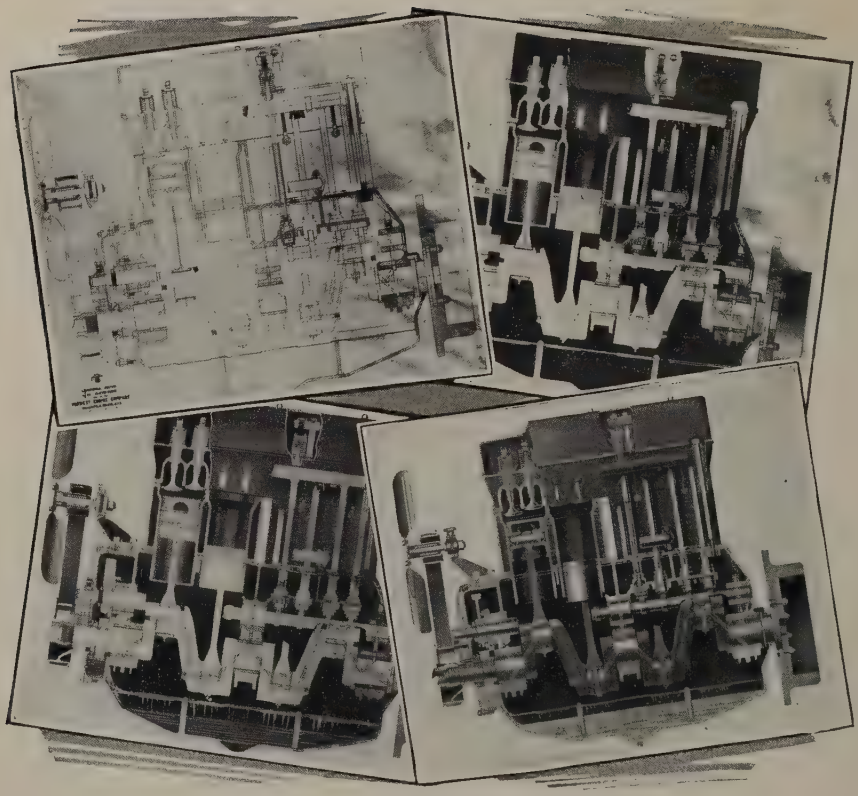
Oval

Full Vignette

Square without Line

Square with Line

Styles of Halftones



FROM BLUE-PRINT TO WASH DRAWING

This series of pictures shows the progressive steps in converting a blue-print of a motor into a finished wash drawing. Upper left picture was made from a photograph of a shop drawing; upper right after part of the interior had been painted in; lower left after additional detail had been worked over and surrounding background painted out; lower right shows finished picture. The air brush was used for the larger smooth surfaces and the sable brush for the detail. The plate is an outline-vignette halftone, 150 line

Courtesy Commercial Engraving Publishing Company

A WASH DRAWING EFFECT

The picture on the left was made from a wash drawing and that on the right from a photograph of the shoe itself

mon type is rectangular, and is referred to in the trade as a "square finish." It is made either with a black line around the border, or with "no line." This is the cheapest form of halftone and, especially in the smaller sizes, is the easiest to print. Any halftone of large area requires most careful make-ready, as an uneven impression will ruin the effect.

The outline halftone is one in which the background is entirely cut away, printing the reproduction in the exact shape of the original. The figure or object thus treated stands out more conspicuously than if set into a background.

The vignette halftone is one in which the picture or background has no sharp definition, but blends gradually into the paper. It is a very artistic treatment for the proper subjects, but should be attempted ordinarily only when the work is of a high character and certain to be well executed. The copy must be vignetted before the plate is made. There is an extra charge for vignetted halftones.

Combinations of the various forms are frequent. A part of the picture may be square, oval, or in outline and a part vignette. These combination plates are called by engravers "square-vignette," "outline-vignette," etc. Especial care must be used in giving clear and definite instructions to the engraver when such plates are ordered.

There are a number of special types of halftone, but these will have only a casual interest for most advertisers. The mezzograph is a plate made from a grained screen instead of from the usual cross-line screen. Its principal use is for a tint plate to work with old plates, or for reproducing prints from other halftones or engravings. If a halftone be made by the usual process from a print from another halftone, the superimposing of the two patterns of dots is very likely to give a wavy or moire effect. The mezzograph screen reduces this danger.

The one-way-screen halftone is a special halftone in which the printing surface consists of lines instead of dots. It is obtained by

the use of a special stop in the camera when making the negative, and gives effects comparable to wood engravings. Such other forms as the duotype are referred to later under the subject of "Color Printing."

Photographs, plain or retouched, and wash drawings are the most common forms of copy for halftone reproduction; but pen and pencil drawings, paintings in oil or water, pastels, crayons, and even the products of other forms of engraving may be reproduced with varying degrees of success. The finest copy no doubt is a sharp, clear photograph printed on glossy paper. As the halftone is a photographic process, reproducing just what is in the copy, it is very important to see that good copy is provided when possible. A skilled artist can often improve poor copy by retouching, but this adds to the expense. Copy should be larger than the final plate, as small imperfections and crudities tend to disappear in reduction, whereas they are magnified in enlargement. This rule applies especially to wash drawings and to photographs on which considerable retouching has been done. An examination of a retouched photograph as it comes from the artist will make the wisdom of this rule apparent at a glance.

When halftones are to be made from paintings or colored copy, special photography involving the use of the panchromatic plate and color screens is usually necessary.

As to the adaptability of the various screens of halftone to different uses and kinds of paper, Mr. Hackleman, in his *Commercial Engraving and Printing*, shows a series of plates, with this comment:

"*Sixty-line Screen*—For newsprint and low-grade papers. Stereotypes and electrotypes well. Used by most large newspapers and by some mail-order and agricultural magazines.

"*Eighty-five-line Screen*—For news and lower grades of machine-finish papers. Electrotypes well and stereotypes fairly. Used by some metropolitan newspapers and many small newspapers, by

THE EFFECT OF RETOUCHING

The picture at the left is made from the photograph of a labeled can, while that on the right is made from the same photograph after it had been retouched by the artist.

Courtesy Commercial Engraving Publishing Company

PHOTOGRAPH AND DRAWING COMBINED

The main object of emphasis in this picture is the fence, which the picture advertises. It was drawn separately and combined with the photograph of the residence.

Courtesy Indianapolis Engraving Company

A Fine High-Light Halftone

A comparison between this picture and an ordinary halftone print will reveal the possibilities of the high-light halftone when well made. The tone gradation in this plate reaches from pure white to black.

many agricultural papers, and by a few magazines and business papers.

"*One-hundred-line Screen*—For super-calendered papers and, when deep-etched, for the smoother cover papers. Electrotypes well. Used by many magazines and business papers and by some agricultural papers.

"*One-hundred-and-twenty-five-line Screen*—For super-calendered book papers. Electrotypes well. Used by many magazines and business papers and some farm papers.

"*One-hundred-and-thirty-three-line Screen*—For super-calendered papers, dull-finish coated papers, and the lower grades of gloss-enameled papers. Electrotypes well. Used by many magazines and business papers.

"*One-hundred-and-fifty-line Screen*—For enamel book papers. If electrotyped should be by the lead-mould process. Used for catalogues and other high-class advertising on coated paper.

"*One-hundred-and-sixty-line Screen*—For enamels only. Used for finest catalogues and other high-class work for which enamel papers are suitable. Electrotypes should be by lead-mould process.

"*Three-hundred- and Four-hundred-line Screen*—Adapted only to the very highest grades of enamel paper. Suitable for use only where microscopic detail is necessary. Can be electrotyped only with difficulty and by the most skilled craftsmen. Requires the most careful make-ready, very slow printing, and frequent wash-ups."

Before leaving the subject of halftones it may be well to refer to combination plates, because the halftone is almost always part of that combination. Strictly, the combination plate is one made up partly of a line etching and partly of a halftone, though the term has been extended to include a variety of special effects.

One of the great advantages of the combination plate is that it makes it possible to secure high attention value, and better printing qualities can be obtained under most conditions than by the use

of the halftone alone. Any kind of background may be worked around a photographic image, and any feature of the picture may be emphasized as greatly as desired.

Special effects are procured in a variety of ways. Plates that have been made by different processes may be fitted and mounted together, or the negatives may be stripped together to make the print on one metal plate. Effects may be varied by many processes familiar to all good engravers. Borders, lettering and decorations made in line engravings will print with better results, as a rule, than if made by the halftone process.

The high-light halftone is a plate in which the elimination of the dots in the high lights is accomplished by a chemical process instead of by hand tooling. They are more costly than standard types, and are used a good deal in magazines, books and large edition work for which their cost is warranted. The plates are quite open and are easier to print than the usual halftones. Copy must be specially prepared. The high lights are retouched or painted into pure white, and the middle and dark tones tend to end abruptly instead of blending. In combining drawn backgrounds with photographs where high lights are desired, the backgrounds are usually sketched in with pencil or pen and the photograph mounted with the drawing.

XV

COLOR AND COLOR PRINTING

Of the value of color in advertising there is no doubt. Not many years ago an advertisement in color in a periodical was unusual. Now it is very common, despite the greatly increased cost. In the better kinds of direct advertising the use of color may be described as universal. The advantages claimed for color are obvious and are easily defended. First of all comes increased attention value. Nothing catches the eye like a bit of pleasing color. Most objects in nature and art contain color, so their color representations are far more natural and realistic. Fancy a nursery catalogue portraying its roses and apples in black and white. Then comes the resistless appeal of beauty. The colors of the painting in a great gallery constitute a far larger part of their charm to most visitors than any subtle technique of the masters.

There is, however, no element of advertising values harder to reckon with any accuracy than the increase in selling power obtained by color in advertising. All recognize that it exists, and that is sufficient to justify the additional cost; but it would be difficult to conduct any series of tests that would afford an accurate measure of this advantage. Before me is a letter written by Thomas F. Logan, Inc., of New York, in answer to an inquiry as to the relative pulling power of color and black-and-white advertising. They say that they wrote to fifty of the larger users of color advertising in America, asking them whether they could trace an appreciable increase in returns after changing from black-and-white to color. Without exception, they reported that they regarded the use of color as a sound investment, but not one would venture to quote any figures. The fact that they are all continuing its use is sufficient evidence of their faith.

Printers' Ink reports an experiment made by the Barmon

Brothers Company, of Buffalo, in sending out sales letters advertising house dresses for women. Five colors of envelopes and letterheads were used—white, corn, green, gold and pink, and a total of one thousand letters was sent in each color. The percentage of responses ranged from eighteen for the white to forty-eight for the pink, but the white letters brought responses for a longer period of time than the pink. The fact that the letters all went to women no doubt emphasized the favorable response to color appeal. To many of the recipients the pink envelopes exercised a sort of social appeal, and the response was actuated largely by the same instinct that leads many girls to buy pink stationery instead of white. The test was, of course, not conclusive, but it may be taken as just another of the innumerable straws that show the way the winds of advertising blow.

The well-known authority on color, Mr. M. Luckeish, in his book "Light and Color in Advertising," analyzes the appeal of color into several characteristics, such as vividness, appropriateness, attractiveness, realism, usefulness, novelty, distinctiveness, innate appeal, and symbolism. His comments are illuminating. The color appeal is universal and inherent in life. Without color life would be a drab and monotonous thing. Its psychic effect is unquestioned. Some colors are depressing and some are stimulating. The visual appeal of advertising may be largely increased by its intelligent use. But color must be used with intelligence. It is futile to command a person's attention with a bright color if the final effect of that impression is painful and repulsive. Color must be used with a sense of propriety and good taste. Brilliant and contrasting colors may be quite the thing on a roadside poster, but altogether out of place in an advertisement of a serious and dignified nature. Realism is certainly one of the prime benefits of color printing. The writer recalls a color picture of a jar of bright-colored hard candy that he saw some years ago. It looked quite as genuine as the original jar itself. The attractiveness of color may be due to harmonies, contrasts, vividness, novelty, or a number

of other factors. The usefulness of color is apparent when considered in connection with that large body of merchandise in which color is an essential factor. Without it, how would the manufacturer of paints and dyes or of colored fabrics present his wares? Distinctiveness is a valuable attribute of color to the advertiser. To associate one color with his product is to gain for the manufacturer a real advantage. Here in Ohio we have a great chain of grocery stores whose fronts are always painted a brilliant red. They can be identified from afar by the wayfarer. Packages having a characteristic color stand out on the merchant's shelves. In a very large number of labels and trade-marks color is an indispensable factor. The symbolic value of color may be illustrated simply by the association of red with fire and alarm, and of purple with royalty.

The pure colors are those found in the solar spectrum, while any admixture of white gives a tint, and any admixture of black produces a shade.

Mr. Luckeish goes at some length into the question of color preference, and reports the result of a number of interesting studies. One investigation, involving 115 male college students and 120 girl students, indicated that pure colors were favored as against either tints or shades by a ratio of nearly six to four, and, in general, violet, blue, red and purple were more favored than green, yellow and orange. Almost all tests indicate that blue is the favorite color of men, and red of women. The experiment with the same college group referred to indicates this order of preference:

ORDER	MEN	WOMEN
1	Blue	Red
2	Red	Blue
3	Violet	Violet (tint)
4	Green	Violet
5	Blue (tint)	Violet (shade)
6	Orange	Blue (tint)
7	Blue (shade)	Blue (shade)
8	Violet (shade)	Green

ORDER	MEN	WOMEN
9	Red (tint)	Orange
10	Red (shade)	Green (shade)
11	Violet (tint)	Red (shade)
12	Yellow	Yellow (tint)
13	Green (shade)	Green (tint)
14	Orange (shade)	Yellow
15	Green (tint)	Orange (tint)
16	Yellow (tint)	Red (tint)
17	Orange (tint)	Orange (shade)
18	Yellow (shade)	Yellow (shade)

The above preferences refer to choices of color when alone, and may be a fairly reliable guide when color is to be used merely for its own value and without any reference to the æsthetic value of combinations. If a man wants merely a spot or ornament or border to attract attention he may well use a pure color, and the order of preference indicated in the table has meaning. But when the question of an harmonious and tasteful combination arises, the tints and shades may be preferred, even though not the favorites when alone.

A test for attention value or noticeability given in the same work shows the following result in percentages:

COLOR	MEN	WOMEN
Red	20	32
Black	34	12
Green	19	19
Orange	19	11
Blue	5	11
Purple	2	8
Yellow	1	7

Red, when used sparingly, has, of course, the highest attention value of all colors, and it is, therefore, always used for danger signals. Color advertisers in magazines use about four times as much red as any other color—brown, orange, green, yellow and purple following in order, but far behind, purple standing at five per cent

as against seventy-seven per cent for red. Many recognized authorities on color are of the opinion that red is in danger of being overdone and may lose to a considerable degree its value in advertising.

The number of color tones that may be found is inexhaustible, for, in addition to the primary colors and the various shades and tints, an endless succession of hues may be secured by adding a little of one color to another. Black, as all know, results from the absorption of all colors, and white may be said to result from the repulsion of all colors. The so-called neutral tones, such as gray, are widely used in direct advertising because they give a pleasant variation from white and can be treated in almost any color.

The strong, pure colors, having the highest attention value, must be used sparingly and not in too large masses, lest they become tiring and repellent to the eye. The use of tint blocks, providing a softer and more delicate background on which the picture stands out strongly, is a common and well-advised practice. The same general tone should prevail in both picture and tinted background.

The symbolic or suggestive character of color is a natural development and must be accepted as sound empirical knowledge. We have referred to red as suggestive of heat, passion, alarm. Blue, on the contrary, is cool and soothing. Yellow and orange are warm, luminous and gay. Purple is associated with pomp and formality, and green brings to the mind the thought of spring. A neutral gray is very quieting, as instance its use for the decoration of countless sleeping chambers. In general, blue, violet and green are regarded as cold colors, and red, yellow and orange as warm. Contrasts are well secured, as a rule, by the juxtaposition of cold and warm colors.

The artistic effect of printing is enhanced by the practice of carrying one color tone through the entire scheme. The use of brown inks on brown or India stocks, of blue ink on a light-blue stock, or of gray ink on gray stock is very effective and is a practice much in vogue in finer work. The ink should always be of a con-

siderably darker tone than the background. What is lost in contrast is often more than regained in the pleasing effect obtained. Some of the color combinations recommended in *Commercial Engraving and Printing* follow:

COLOR OF PAPER	COLOR OF INKS
Black	Dark red, gold and white, light blue and silver.
Light Blue	Purple, dark blue, light yellow and yellow-brown.
Dark Blue	Light blue and white, green and yellow-red, dark red and gold.
Light Brown	Green, gray and lilac, dark brown and silver.
Dark Brown	Yellow-red, black and white, light drab.
Light Green	Gold, dark brown, yellow-red, dark green.
Dark Green	Gold and white, black and light green.
Light Gray	Dark blue and gold, dark gray and red.
Light Red	Dark green, blue and white, olive and gold.
Dark Red	Dark green, yellow-red and dark blue, white and gold.
Light Yellow	Red, light blue.
White	Emerald green, navy blue, crimson red.

Three-color combinations generally considered good are: red, yellow and blue; yellow-red, green and purple; green-yellow, purple and purple-blue.

The process colors—yellow, red and blue—are harmonious with one another, but effects may be enhanced by careful tone combinations. A bit of vermilion adds greatly to the effect of the black page. For backgrounds the colder colors are preferable, and if a bright yellow background should be used through any compelling circumstance, it is almost imperative to print nothing but black. Deep reds should not be used with light blues.

Yellow and purple-blue, three-color blue, chrome-yellow, light red and blue-green are called complementary colors, because they balance one another.

With these comments on color, their application to direct advertising leads to a brief consideration of the processes by which color effects and combinations are most commonly produced by

printers. Line color plates are generally used for printing in color on cover stocks and antique text papers as well as on the cheaper grades of book paper, though they are also well adapted to smooth surfaces. If a picture or design is to be printed in two or more colors, a separate printing plate is required for each color. Line color plates are the least expensive of all forms of color engravings and give effective results.

The drawing is not made in colors as they are to appear in the finished print, but is so arranged as to admit of easy separation in making the plate for the printing of each separate color. A rough color sketch may be furnished as a guide or help to the engraver. One very popular plan of preparing a drawing for color plates is to make the drawing in black India ink on white paper. A sheet of transparent paper is attached at the margin, and on this transparent paper are indicated the sections that are to be made for printing in each color. The principal plate, carrying the detail, is called the key plate.

The fact that all the plates are made from the same negative, the parts not wanted for any special color being etched or routed away, is an assurance of perfect register and the accurate fitting together of the various colors into the completed picture. As many colors as are desired may be used, but multicolor effects are usually got by three or, at the most, four printings. By superimposing parts of the plates, almost any variation of color may be obtained. By the addition of the Ben Day shading, a still greater variety of tone effects is readily obtainable. Yellow, red, black and blue are the basic colors from which most color effects are built up.

Tint-block backgrounds are often used with line color engravings. If solid, a sheet of zinc, cut to proper size and shape, is mounted on a wood base; but if the tint block must come to register with any part of the engraving, a transfer is made from the key plate and the outline thus secured. Those parts not wanted to print are routed away.

On colored stocks, such as Buckeye Cover, the multicolor effect

may be readily and economically obtained by utilizing the color of the paper for part of the effect. This saves one printing impression and often produces results that could scarcely be obtained with ink, as the texture of the stock is preserved unmarred in that part of the picture in which the paper is used as a color.

In halftone process work the three primary colors—yellow, red and blue—are used, and from them almost any secondary color may be obtained. This principle is the one on which process color printing is based. By photographing first through a blue filter, the negative is obtained from which the yellow plate is made. A green filter produces the red plate, and a red filter the blue plate. When the halftone plates made from these negatives are printed in their respective colors in the order named and superimposed in the proper register, they will produce the color tones represented in the original picture. The four-color process is merely an amplification of the three-color method by adding a black plate. This black plate is made the key, and not only strengthens the detail of the picture, but provides various shades of gray not obtainable from the three primary colors. The finest color effects are had from four-color plates, but the printing must be competently and carefully done. Color plates are much more expensive than straight halftones, and there is usually a good deal of hand work by the engraver in properly finishing them.

The two-color halftone—sometimes called a duograph—consists of two plates, made from two separate negatives from the same copy. The angle of the screen is changed about thirty degrees in making the second negative. After proper etching to obtain the required tone value in each plate, the two plates, when printed one over the other with different colored inks, will produce an effect of continuous tone blending. This is due to the fact that the printing dots in each plate are interspersed instead of being exactly superimposed. Had the two plates been made with the screen at the same angle, the plates would have simply overprinted and a one-color effect would have resulted.

Courtesy Indianapolis Engraving Company

A Splendid Example of Four Color Process
Plate Making and Printing

The Yellow Plate

The Red Plate

Yellow and Red

The Blue Plate

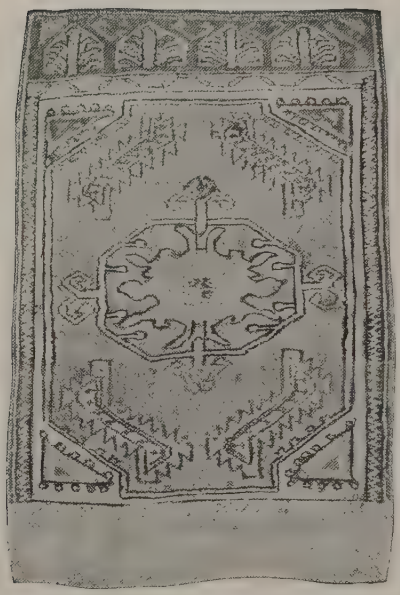
Yellow, Red and Blue

The Black Plate

The Complete Subject
in the Four Colors

This series of seven illustrations shows a line four color job in which flat colors have been superimposed. The entire drawing is reproduced in the black plate shown above.

Courtesy Commercial Engraving Publishing Co.



The Black Plate

The Yellow Plate

Black and Yellow

The Red Plate

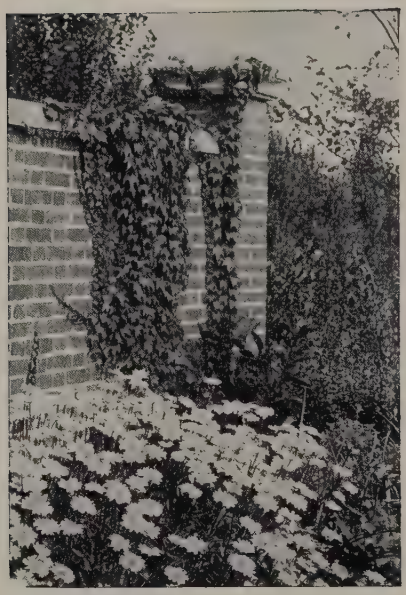
Black, Yellow and Red

The Blue Plate

The Finished Subject

These seven illustrations show the various steps in the printing of a subject in four color process. These halftones are 166 line and were made direct from the rug which was about forty inches long.

Courtesy Commercial Engraving Publishing Co.



The Black or Key Plate

The Color Plate

A Two Color Halftone

An illustration of a square finish two color halftone, 150 line, no line, made from a black and white photograph.

Courtesy Commercial Engraving Publishing Co.

The Black or Key Plate

The Color Plate

A Duotype

This shows a square-outline duotype, 150 line. The copy was a combination wash drawing and patched photograph.

Courtesy Commercial Engraving Publishing Co.

The duotype is a minor modification of two-color halftone, in which the position of the screen is not changed in the making of the two negatives, but the two plates are etched differently to produce the desired color combination. As the same screen is employed for the two plates, the colors used are somewhat neutralized unless the plates are printed slightly out of register.

XVI

PRINTING PROCESSES

PRINTING is the art of transferring letters, characters or designs to paper or other suitable surfaces through the medium of ink or greasy pigments. There are three great divisions of printing. First of all comes letterpress or relief printing, which owes its great development to the invention—attributed to Gutenberg—of movable types.

In the letterpress process the printing surface stands out in relief and alone receives the ink. The reverse process is intaglio or copperplate engraving, in which the image or letters to be printed are cut into the surface of the plate. The entire plate is then inked and the ink is removed from the smooth or plane surface, remaining only in the incisions cut by the engraver. When the sheet of paper is impressed against the plate it picks up the ink from the engraved parts only. The third process is lithography from stones or, its more recent development, offset lithography from rubber blankets. This process is a sort of intermediary between the two earlier forms and relies on chemical reactions rather than on a difference between the levels of the printing surface, as will be explained more in detail. There are special modifications of these fundamental types of printing, to which reference will also be made.

Letterpress is the basic form of printing, and its volume far exceeds that of all other forms combined. For certain purposes offset lithography is extensively used, and sometimes, in trade publications and elsewhere, there is discussion as to the trend of the printing industry between these two processes. So far as existing evidence is concerned it seems to us that both are certain to steadily increase with the constant demand for printing in ever-

larger quantities. There will probably always be abundant room for all forms of printing.

The theory that one form of printing or one form of advertising must grow, if at all, at the expense of other forms, seems to us quite fallacious and fails to take into account the ever-expanding needs of the people. With every advance in civilization the use of printing grows, and of course there is a steady expansion in population in most parts of the earth.

Modern printing and advertising have developed such an infinite variety of forms that it may truthfully be said that no two jobs are exactly alike. Building a successful piece of printing is very much like building a successful house. It must be planned in detail in advance, and in its production one must work at every stage to the specifications adopted.

First, the message must be clearly and logically thought out and reduced to copy. If it is to be illustrated, the pictures and decoration must be selected or produced with an eye to their artistic merit and their probable effect as a sales-producing adjunct to the text. Then they must be arranged most attractively with reference to the text. An appropriate type must be chosen and a style of engraving selected. The character of the engraving will have a good deal to do with the selection of the paper; or *vice versa*, if it has been decided to use a certain kind of paper, the engraving must be of a kind that works well on that sort of sheet. The sounder order of selection would be: first, the determination of the kind of engraving that will best exhibit your product or display your designs; and second, the selection of a suitable paper. The processes of printing, assembling and binding follow in their order.

Probably the most useful advice that can be given to any advertiser who lacks experience in the details of printing production or who feels at all uncertain as to his ground, is to commit the actual mechanics of the work entirely to a competent printer in whom he has confidence. A good printer is skilled in type selec-

tion, layout, engravings, and paper selection. As individual taste enters into all artistic decisions, the tactful printer who has been so broadly commissioned will find it to his advantage to consult his client at every stage of progress, to the end that the customer may be satisfied and feel that he had a real part in the production of the finished work. There are other valid reasons for close consultation. The buyer of printing may be quite unversed in any phase of graphic reproduction, but he may have very good taste, and by reason of a natural critical instinct, be able to suggest improvement while it is yet possible. The gift of visualization is a rare one. Few persons can form an accurate mental picture of a piece of printing from the most meticulous description. It is largely for this reason that the carefully prepared and elaborated dummy is useful and justifiable. To leave as little as possible to imagination or chance is a wise rule in printing. A slight change in the position of a picture or in the size of a type line may mark the difference between a printed success and a failure; but these subtle improvements must usually be actually seen to be correctly appraised. Elsewhere we have quoted a high authority on the essential usefulness of a dummy, and we reiterate and reaffirm that suggestion to all who wish to be really satisfied with the printing they buy. To make dummies takes time and costs money. Pay the printer for them as cheerfully as you pay the architect for a sketch of your house.

Judged by every standard, whether of artistic imagination, technical knowledge, equipment, or personal reliability, the printing industry of America is rapidly improving, and the printer becomes every year a more useful adviser and consultant. Having found a printer in whom you have confidence, it is advisable to give him as much latitude as possible to prove his capacity to be helpful. When work of a fine character is wanted—as it should be most of the time—it is a mistake to haggle too much about price. If your printer is worthy of your confidence he will charge you only his actual cost, plus a reasonable profit. But if, through competi-

tive pressure, you induce him to cut the price, you are subjecting him to a constant temptation to slight the work at some stage. Printers who habitually secure work on price alone too often fail to deliver exactly what was expected. There are few kinds of productive effort in which it is more easy to practice deception. Find a printer worthy of your confidence, and then give him latitude to show what he can do for you.

To place before a printer a mass of unorganized data or copy and pictures and expect him to produce an artistic, coherent and convincing advertisement is both unfair and unwise. If you feel that you lack either the time, experience or training necessary to put the materials in proper form, it is best to employ some one to do it who has this special training.

Many printing establishments have extensive service organizations to give just this sort of help, and all good printers are largely qualified to give advice.

Many advertisers engage the facilities of the advertising agencies in the preparation of their work. The extent to which the advertising agencies of America now concern themselves with direct mail work is explained in this letter, received by the writer from Mr. James O'Shaughnessy, executive secretary of the American Association of Advertising Agencies:

"Recent years have brought about great developments in the service to advertising by the advertising agencies. The scope of the service has been widened.

"The writing of advertisements and the placing of these advertisements, which is often supposed to be the only service rendered, have become only two of the many things they do to meet the demands of the national advertising campaign of to-day.

"Before any advertisements are written or any advertising campaign is planned, the agency makes market surveys. Such preliminary research and study indicate how the prospective advertiser should proceed, or may indicate that he is not ready to become an advertiser at all.

"Advising the advertiser as to the methods and form of advertising, the agency takes into account all forms of advertising, and may recommend any or all of them. In certain circumstances the advertising agency may recommend the use of direct-by-mail procedure alone, and may recommend issuance of anything from a simple post-card to a pretentious book, governed by all the conditions in the case.

"In the plans for nearly all national advertising campaigns, direct-by-mail in some of its forms is provided for by the advertising agency.

"Follow-up literature is an essential part of nearly every national campaign, even on products which are sold exclusively through dealers, and follow-up may be extensive and elaborate.

"The advertising agencies invariably insist on good paper and artistic typography. In every well-organized agency there is an expert paper buyer and also some one skilled in typographical art, to insure proper value from the use of good paper embellished with good typography.

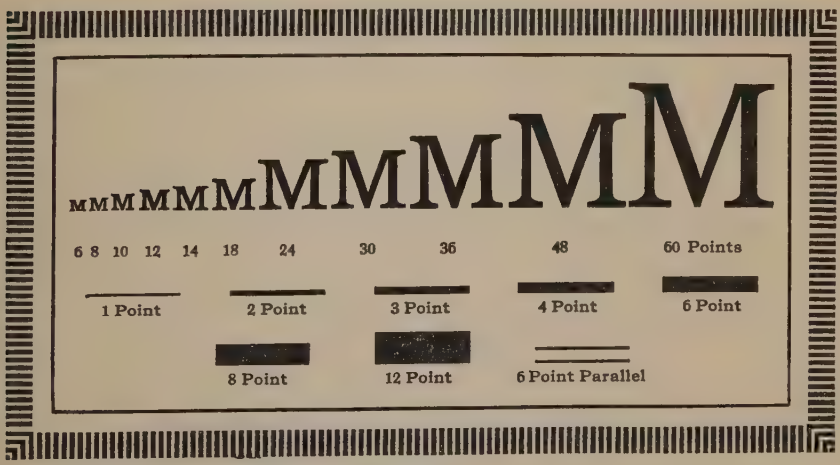
"The present trend among the advertising agencies is toward a fuller and more meticulous use of direct-by-mail, whether as a major or supplementary proceeding in national advertising."

There is no such thing as completely standardized printing. It is an art and can never be bound by fixed rules. But experience and common sense have established certain customs. A piece of advertising matter may arbitrarily be made of any size to suit the whim of the buyer, but there are certain sizes that cut from standard sheets with a minimum of waste, and it would obviously be foolish to sacrifice a great deal of paper for the sake of an increase in size that would hardly be observed. Information as to the more common and economical sizes of standard paper sheets will be found in the appendix to this book, together with other detailed advice helpful in determining the size and form of an advertisement or book.

Type is the basis of all advertising. Important though it be, illustration must be regarded as auxiliary to the main purpose, which is the selling message. Formerly all type was set by hand, but now a great deal is set mechanically on the wonderful machines that have been brought out and perfected in comparatively recent years.

Of these the earliest is the Linotype, invented by Ottmar Mergenthaler. The type is cast in full lines from matrices dropped into position by the manipulation of keys as on a typewriting machine. This is probably the fastest of all mechanical composing devices, and the fact that the type is cast in slugs makes it very easy to handle and reduces the old printer's hazard of "pieing" a column or even a form. It is in universal use among newspapers and is extensively employed in magazine, book and "straight" matter in job work. The machine is constantly being improved, and the later models will handle many sizes and faces of type.

The Monotype, produced by Tolbert Lanston, is a more recent development, and is in very general use in advertising production.



Courtesy Commercial Engraving Publishing Company

THE POINT SYSTEM IN TYPE AND RULE

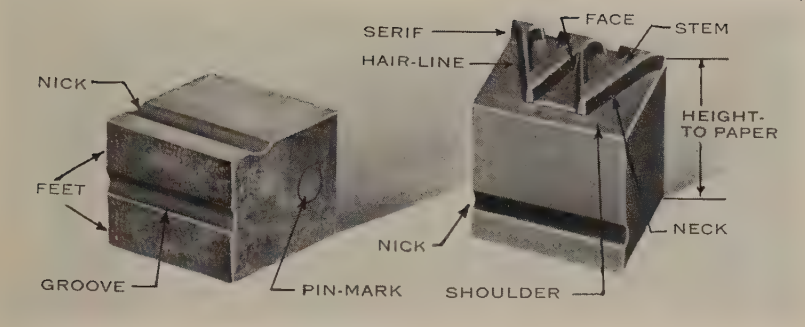
This illustration printed from an electro of a type form shows the thickness of rule from 1 point to 12 point and the size of type faces from 6 point to 60 point

Its operation is similar to that of the Linotype, with the exception that it produces individual types instead of casting the entire line in one slug. It consists of a perforating machine with keyboard, and a casting machine, both controlled by compressed air. It is an exceedingly elastic machine, and a great variety of sizes and type faces can be produced. Its use is very general in the better class of catalogue, book and commercial printing. It is especially useful in tabular work. The manufacturers keep pace with all that is best in typography and offer all the most desirable type faces.

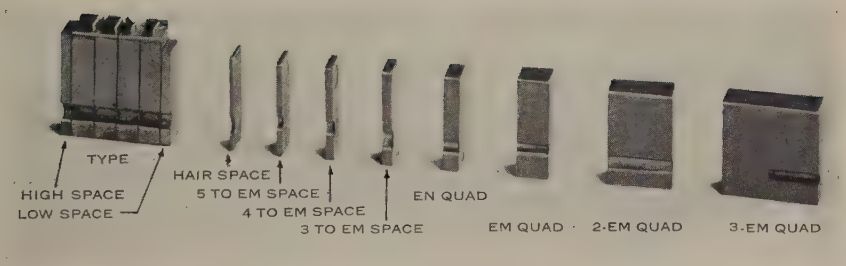
One great advantage inherent in machine composition is the fact that entirely new type is provided for every job, as the letters are cast from the molten metal in the act of composition. Many will recall the great number of damaged type faces that were found in the old printing offices and the painful effect they produced in printing.

There are a number of other mechanical composing machines, of which the Linograph and Intertype are examples. The Ludlow Typograph is an interesting device, especially for display and job composition, with a range of sizes from 6-point to 60-point faces, including bold and extended letters. With this system, matrices are set and the type is cast in slug lines. The manufacturers claim for it these advantages: "This system gives a new type face for every job and an endless quantity of any face desired. It also makes possible the rapid production of duplicate casts from one setting and eliminates distribution of used forms. Except where large quantities of straight matter are required, it affords a rapid, practical and economical system for all job and advertising composition."

The offset process is relatively a new development in printing, dating only from the year 1904, when Mr. Ira W. Rubel, a lithographer, of Nutley, New Jersey, was using an impression cylinder equipped with a rubber blanket on his flat-bed lithographic press. The feeder accidentally missed a sheet, and the result was that the



THE PARTS OF A TYPE



Courtesy Commercial Engraving Publishing Company

SPACE AND QUAD SIZES

PREPARING A FORM FOR THE PRESS

This picture on which are designated the various parts of a printing form is a double-print square halftone, 133 line screen with no border line. The arrow lines were drawn on the proof from type of the lettering which was arranged separately for double printing

Courtesy Commercial Engraving Publishing Company

MAKING AN OVERLAY

The picture on the left was made from a marked press-proof and shows the shape and position of each of the six sheets of tissue and the order in which they were pasted for the overlay, which was pasted under the top sheet of the cylinder in printing the halftone at the right. The two pictures are 150 line halftones without finishing line

design was "offset" on the rubber blanket of the impression cylinder. The next sheet received an impression on both sides, the first from the stone (as was intended), the second on the back from the impression that had accidentally offset on the rubber. Mr. Rubel was not getting exactly the results he desired, and when he inspected the sheet he threw it away in disgust. As it fell it turned and he noticed that there was also an impression on the back. Examining it, he found that the impression from the rubber was the better one. Thus by accident was offset lithography born. It has now become an extensive industry, though the first entirely practical press was not set up until 1906.

There is an old saying that "oil and water won't mix," and it is the lack of chemical affinity between grease and water that underlies the whole of lithographic and offset printing. When the illustration is put on the zinc or aluminum plate either by photography or by being drawn directly upon it, the purpose of the offset printer is to so treat the plate with chemicals that the part of the plate carrying the design will have affinity for lithographic ink, while the portions that are not to print will, through moisture, repel the ink entirely and show blank. The lithographic inks are very heavy and greasy as compared with ordinary printing inks. The whole idea is to make the inks adhere to the design part of the plate and to be rejected entirely by the blank parts, which carry a film of water instead of ink.

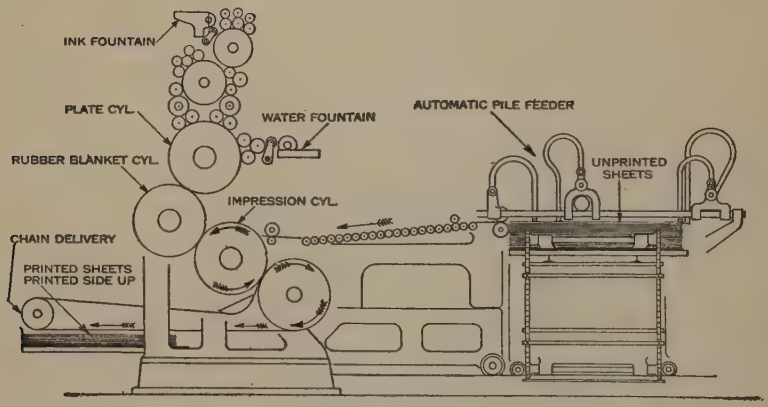
The essential parts of an offset press are three: first, there is an automatic feeding device; second, the press proper, and finally, the elevator platform delivery. It is with the press itself that we are concerned. The offset press consists of three cylinders, of which the first is the form cylinder. This carries the plate of zinc or aluminum, on which the design is carried. As a rule these plates are so thin that a pile of fifty of them would hardly be an inch in thickness.

As the form cylinder revolves it passes under two sets of rollers.

One set applies the water which is to keep the blank parts of the plate from taking ink, and the second set applies the ink.

The second cylinder carries the rubber offset blanket and is in contact with the form cylinder. As the cylinders revolve, the rubber blanket receives the impression from the inked part of the form cylinder. It is the purpose and function of cylinder number two to impress the design it has received from the plate upon the paper, which is carried on cylinder number three, with which it is also in contact. The paper thus receives its impression entirely from the rubber blanket on the second cylinder, and never comes into contact with the plate at all.

An impression is made at every turn of the cylinder, which accounts for the great speed with which the offset press turns out work.



Courtesy Commercial Engraving Publishing Company

THE OFFSET PRESS

A line etching showing the course of paper through a Harris offset press. After the drawing was made the lettering was added by pasting on proofs from type

The course of a sheet of paper in passing through an offset press will then be as follows: It will first be picked up by the feeder, which may be of the suction type. It is then gripped by the cylinder and passed between it and the offset rubber blanket, from which it receives the impression that the blanket has picked

up from contact with the zinc form on cylinder number one. Thence it is carried to the pile of printed sheets. The complications due to static electricity and wrinkled or torn sheets are hardly any greater than those which must be met on an ordinary press.

The preparation of the plates is an interesting process. The first thing necessary is to give the sheet of zinc a finely grained texture. This is usually done in a graining machine, by rolling marbles over a film of fine sand or other abrasive. When properly grained the plate is washed in an alum bath and is then ready to receive the transfer. The alum bath is for the purpose of making the plate sensitive to the greasy ink used on the transfer paper. The transfer paper is "pulled" from the original stone or plate and is thus transferred to the press plate. Photo-lithographic processes have now come into use by which the image to be reproduced can be developed photographically directly on the metal plate.

But it is rather with the uses and advantages of the offset process than with the technique of production that we are concerned.

For some effects the offset process has unquestioned advantages. It gives a depth and softness that are unobtainable in ordinary process work. The modulation and gradation of color are very good. A well-known lithographing company has frequently displayed a series of original water colors by Maxfield Parrish, and by their side offset reproductions. It may be said that a considerable percentage of the spectators could not with certainty have distinguished between the originals and the reproductions.

A broad distinction that the average advertiser may keep in mind is that offset may be more economical for long runs because of the rapid and inexpensive presswork; but for some small runs the cost of preparing the plates and transfers may be prohibitive.

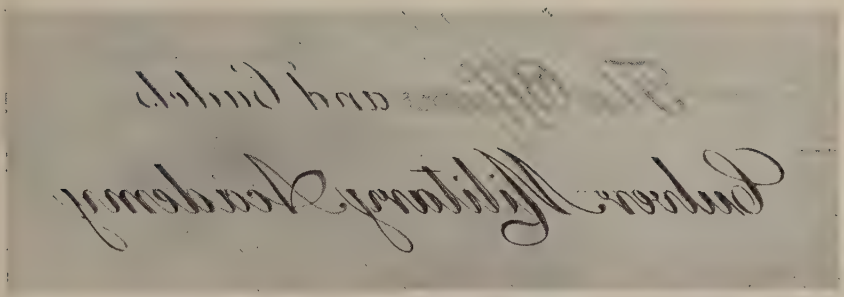
Where brilliance of color and sharpness of image are desired, the letterpress will continue to prevail. Before determining which process he will employ, the advertiser should carefully consider which will give him the effect most desirable in his particular case,

and he should then weigh the relative cost, which will depend very largely on the size of the run.

While it can hardly be said that offset is in general use in the printing of catalogue covers, it cannot be denied that many fine examples of this type of treatment are constantly coming out. The Packard Motor Car Company, the Paige-Detroit Motor Car Company, and Wills Sainte Claire have all brought out catalogues with the cover designs offset on Buckeye Cover. The superior strength of the stock, its distinctive surface, and its ready adaptability to the process were the determining causes in the selection of the stock.

Copperplate engraving is ordinarily used for the more formal purposes, and it is most familiar in various social usages. It produces the most individual and tasteful results, and is generally employed for all social purposes—invitations, greetings and announcements. It is also applicable to the finest stationery. The life of the plate is comparatively short and the printing relatively slow. The cost is, therefore, high, limiting the use of this process to short runs, where good form is of more importance than expense. A high-class financial institution often announces changes in its personnel on engraved cards, and there are many similar uses of engraving in business. But on the whole it is more applicable to personal than business communications.

Steel plates and dies are often used to secure effects comparable to copperplate engraving. They are more useful in commercial work, because they will stand a vastly larger number of impressions. The engravings are commonly used for such work as bonds, stock certificates, insurance policies, letter-heads and business cards. The steel dies are used to create embossed or raised letters or designs, and are very applicable to fine stationery, whether business or personal. The name and address, the address only, or a monogram may be used with fine effect on personal or business stationery. Combined with fine paper, it produces an impressive effect suggestive of position, worth and good form. The letters



Copperplate Engraving

This picture shows the three stages of engraving. First the letters are roughly drawn on the plate; second the main lines are cut; third the hair lines and finishing complete the plate. Square finish halftone, 150 line screen, no finishing line, made from slightly retouched photograph of engraved plate

Courtesy Commercial Engraving Publishing Company

Steel Engraving Dies

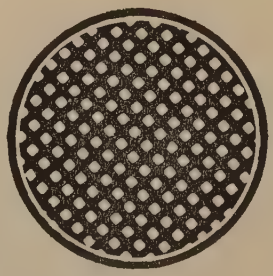
An outline-vignette halftone, 150 line, from a slightly retouched photograph

embossed from dies stand out in relief and are very sharp. The slightly raised effect from engravings may be described as "roughness," and is due entirely to the piling up of the ink, whereas in die embossing the surface of the paper itself is raised. Steel engravings for portraits were once quite common. Now they are occasionally used. The process of making is now not entirely individual and manual, as, to a certain extent, the halftone process is used as an aid to the engraver.

Photogravure is a process used in producing very fine illustrations, and as it is both slow and expensive, the commercial advertiser will seldom find it applicable to his problems. Fine portraits and illustrations may be so made, but as it is a hand process, the production is so slow as to greatly increase the cost. The printing is similar to that from a copper plate. It differs from the halftone in that no screen is used, but instead the surface of the copper plate is dusted with a fine grain that is invisible to the naked eye. Thus there is no breaking up of the picture by the screen. The finest detail and the most delicate shades can be reproduced, and there is greater depth than can be obtained by any other process excepting only etchings and mezzotints produced by hand. The photogravure is an intaglio process as contrasted with the halftone, which prints from the surface. The ink from a photogravure plate is transferred from the etched parts of the plate to the paper instead of from the points on the surface level. The deeper the etching the heavier the resulting print.

Courtesy Commercial Engraving Publishing Company

ROTOGRAVURE SCREEN



HALFTONE SCREEN

Rotary photogravure, or "rotogravure," as it is commonly called, is an intaglio printing process in which the impression is obtained from a copper cylinder on which an etching is made. The essential difference between true photogravure and rotogravure lies in the fact that the former has a mechanically deposited grain as its base, while in the latter a special type of ruled screen is employed. It produces effects comparable, though inferior, to true photogravure, but it has the advantage of being very rapid. For this reason it is widely used in the illustrated supplements of newspapers, magazine inserts, or any pictorial work of large runs. The screen used is so light as to be almost invisible, and very delicate and photographic effects result. Almost any kind of copy can be reproduced, but copy that is soft, with distinct lights and shadows, is best, while that which is flat or of sharp contrast reproduces least happily.

The photo-gelatin process, or collotype, gives an absolutely photographic gradation of shade, unbroken by the least suggestion of screen or grain. Photo-gelatin prints are commonly used as a direct substitute for photographic prints. The process produces the softest prints that are available, and may be used where fine photographic effects are justifiable.

Wax engraving, which is important for some special classes of work, is available through a very limited number of craftsmen. It is used primarily for delicate rule work, charts, cross-section mechanical views, maps, etc., but it is mainly in rule work that the average printer has occasion to use it. The plate from wax engravings may be used on an ordinary press. In all kinds of photomechanical engraving there is a certain amount of distortion, varying with the size of the copy, the extent of enlargement or reduction, and the character of the lens employed. For this reason the wax engraving is often used where entire accuracy is required, as in charts, scales and diagrams. The making of ruled work is quite simple. If type matter is to be part of the finished plate, the printer sets the type properly, omitting all the rules. The

engraver then makes a mould in a wax plate from this form. The rules are then cut by a ruling machine and an electrotype made from the whole. If the form is a complicated one the cost of making the ruling in wax will be less than by the regular method of using printer's rules.

ALL CHECKS CREDITED SUBJECT TO PAYMENT

DOLLARS CENTS

CURRENCY

SILVER

GOLD

CHECKS AS FOLLOWS

SEE THAT ALL CHECKS AND DRAFTS ARE ENDORSED

ALL CHECKS CREDITED SUBJECT TO PAYMENT

	DOLLARS	CENTS
CURRENCY		
SILVER		
GOLD		
CHECKS AS FOLLOWS		

SEE THAT ALL CHECKS AND DRAFTS ARE ENDORSED

Courtesy Commercial Engraving Publishing Company

WAX ENGRAVING IN RULE WORK

XVII

TYPOGRAPHY AND LAYOUT

SOUND typography and effective arrangement are the basis of the art or mechanics of advertising. Hence no craftsman or artist printer is more highly esteemed than he who can create a piece of work that is agreeable to the eye, easily read and followed, and conformative to the standards of good taste. Typography and layout are arts, and for this reason they are subject to no set of definite rules. A fine craftsman and a mere printer hack, if given the same copy, the same engravings, the same inks, the same presses, the same type faces, and the same paper and the same instructions, will turn out two entirely different classes of work. The difference will arise from the simple fact that one possesses that indefinable thing, part training and part instinct, that we call "good taste." The man who lacks sense of proportion and fitness can hardly become a great printer.

Not long ago we asked the famous printer, Mr. Norman T. A. Munder, of Baltimore, to write for The Beckett Paper Company a series of short comments on various phases of advertising production. His first essay was on the subject of typography, and it is so excellent a general summary of the subject that we give it here the more permanent form and the wider reading it deserves.

"Typography (i. e., writing by types) is the general term for the art of printing movable (cast metal) types on paper, vellum, etc. Its application in this article is primarily to the art of type composition and arrangement, which seems to be the present-day use of the word.

"The real worth of a piece of printing is in proportion to the degree in which it accomplishes its purpose. While it must be attractive and pleasing to the eye in order to attain its highest effectiveness, still it is possible for two pieces of printing, set from

the same copy, to be equally beautiful and yet to differ greatly in results accomplished. The one may be admired and even treasured for its beauty, but not read, while the other is equally admired—and read.

"The highest art in typography is to cause the greatest percentage of the recipients of a printed message to read it. To accomplish this the message must be so attractive and pleasing in appearance as to compel lingering attention, and the type and its arrangement must be an alluring invitation to read.

"The first step of the layout man in planning such printing is to decide the size of the page. This should be of pleasing proportions and convenient to handle for the purpose intended, taking care to see that it does not cut to extravagant waste.

"In fixing on the size and the number of pages provision should be made for margins that will not be skimpy (ample margins are always attractive), and for the use of type sufficiently large (in proportion to the size of the sheet) to invite easy, comfortable reading. Don't ask the reader to strain his eyes over small or illegible type; he'll probably not do it. For the same reason the use of grayish or freakish tones, which tend to make reading difficult, should also be avoided.

"Use type that combines beauty of form with legibility. Why use freakish or ugly type faces when it costs no more either to buy or to use such elegant and effective ones as Caslon Oldstyle No. 471, Oldstyle Antique or Bookman, Garamond, Kennerley, Forum, the Goudy and Cloister Oldstyle families, and the italics of these series?

"Ornamentation, used with discrimination and when the nature of the work permits, undeniably adds to the attractiveness of the printed page. When it can be thus employed to make the printing more appealing it is a real aid. The use of ornament to such extent or in such manner as to draw attention to itself alone is a mistake. Fine judgment and thought are required to see that ornamentation nicely fulfills, but does not overstep, its function of

attracting and pleasing the eye and also inducing a reading of the message.

"The appeal of art is universal; for art is just truth and beauty, affecting both the man with only a dollar to spend and the millionaire. An essential element of art, whether in nature or in man's handiwork, is form. Applied to typography, we call it "design"—the most important factor in printing; for no matter how good the presswork or paper or colors used, if the design is ugly the finished work can be only a disappointment.

GENUINE SERVICE!

A McDougall Kitchen Cabinet will do for you just what other modern appliances—the typewriter, the telephone, the dictaphone—do for men in business. Specifically, it is a time and labor saver daily Gives you the time to do the many things you have put off repeatedly. It is downright wasteful, you know, to spend two hours doing kitchen work that other women accomplish in an hour and a half, with the help of a McDougall. They have an extra hour or two every day for rest and pleasures.

There are few kitchens which a McDougall can not improve in methods of doing the work and in appearance too. It is not a storage place for foods only but a central station from which all your kitchen work is managed.

The McDougall possesses every practical utility device found on other cabinets, and the following exclusively patented McDougall features beside:

The *Auto-Front*—a sanitary wood curtain that drops at the touch of your finger

Eight steel corner braces hold the cabinet firm and resist the strains of moving

Shelves mortised into walls—not glued.

All joints tongued and grooved—not screwed into place.

Let us demonstrate these points to you Come in to-day Our convenient payment plan permits you to own a McDougall easily

$500 Down
$2 a Week

B. W. DENNIS
Court House Square

Courtesy Commercial Engraving Publishing Company

ROUGH LAYOUT AND FINAL RESULT

"A great aid in approaching the work is a pencil layout indicating the size, shape, position and arrangement of the type on the page. This layout is still more helpful if the headings and display lines are indicated and also such running headings, initials or other forms of ornamentation as may be proposed.

"Such a layout will enable one to see how his ideas and calculations will work out in practice and in appearance, and to correct them before the type is set. It will also help the customer to visualize the finished work. Sometimes just a rough pencil sketch, made in his presence, will enable a customer and printer to agree on the design.

"The intelligent use of the layout often saves much expensive changing or resetting, and disappointment in the final cost and appearance of the work.

"The layout must be made carefully enough to serve not only all the purposes mentioned above, but to become as well an exact working guide or model for the composing room as to type and arrangement, and also for the pressroom, as to position, margins, color, etc., and similarly for the bindery. Indeed, the layout is to the builders of a piece of printed matter the same as the architect's blue-print is to the builders of a house or a cathedral.

"While the first essential of effective printing is the design, the very best final results depend on the choice of paper, as well as of the colors of paper and ink. All of these elements and their relation to each other as a whole are considered by the layout department when planning the work.

"A press-proof in the inks and on the paper specified is helpful in arriving at the best results, especially when colored paper is to be used in the printing, and more especially when it is one of the darker shades. In the latter case the results are sometimes a real surprise. The press-proof, when approved by the layout department and O. K'd. by the customer, becomes a guide for the pressroom for the colors and amount of ink to be used.

"The color, texture and finish of a really good paper make possible the finest results in typography. Some strikingly unusual and attractive effects are obtainable on the wide range of beautiful colors and finishes of Buckeye Cover and on Buckeye Antique Text papers. By the way, the printer who applies Buckeye Cover for other practical purposes than actual cover use is making a

definite step in advance in producing printing that is out of the ordinary."

Mr. Munder, it will be noted, has emphasized the possibilities of distinction that are open to resourceful printers and alert advertisers through the use of papers that are not commonplace in their appearance, though practical in their results. The texture of paper is a vital factor in printing effects which inexperienced producers are likely to underestimate. The thought of providing a distinguished and artistic but easily worked surface was uppermost in our minds when we conceived and brought out the Buckeye Text papers as a companion to the widely used Buckeye Cover.

Mr. Herbert N. Casson, the British typographic authority, advances the sensible but rather curious theory that, in advertising, the size of the type may be governed to a considerable degree by the probable interest of the reader. The less that interest, the larger the type should be, at least in the heading. To advertise an encyclopedia, he suggests, it is necessary to use large type headings, but to advertise a prize fight or baseball game agate will suffice. This is a rather striking and exaggerated way to illustrate what is probably a truth. Since the purpose of an advertisement is to make sales, the type should be simple, plain and easy to read. "No Old English, no monograms, no cubism and futurism, and no brain twisters," is his way of putting it.

Harmony in the type series in any printed production is an obvious rule, but one that is often disregarded. Not long ago a friend who has charge of the house organ of a large and interesting business, wrote to me asking suggestions. He was using our Buckeye Cover, but changing nothing from month to month and year to year except the color combinations and the printing. In going over the question with an intelligent printer we discovered what we regarded as a whole series of ineptitudes in design, layout and execution. The first defect was the use of seven different type faces on a single cover. The effect was indescribably clashing and incongruous. The design contained a picture of one of the com-

Courtesy R. R. Donnelley and Sons Company

Artistic Advertising Pages

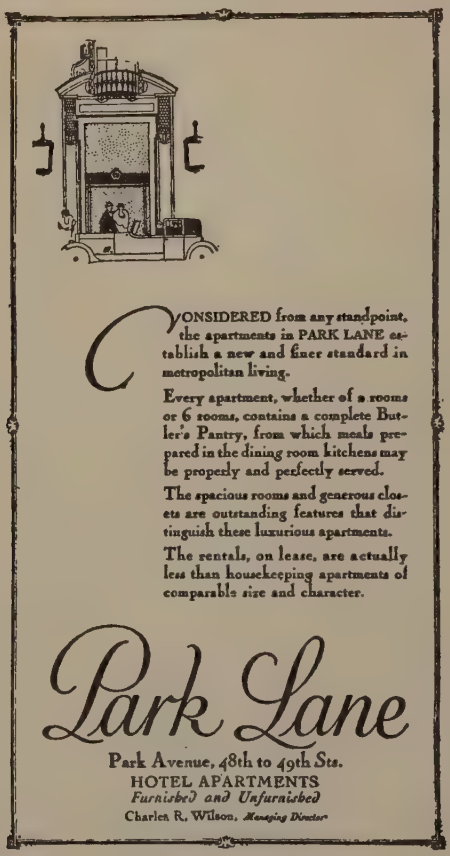
These reproductions show glimpses of a very fine book issued by The Continental and Commercial Banks, of Chicago. Bank advertising ranks with the very best in America and may be studied with advantage by many advertisers. The layout of the pages is full of varied interest

pany's plants, but the picture was cut straight in two with a narrow panel for lettering. In seeking mere novelty the artist had quite entirely destroyed the interest of the picture and had forced the title of the publication into an unnatural and disagreeable position. Our only possible suggestion was an entirely new design, which my friend at once caused to be made. He was badly advised by all who should have been his chief helpers—artist, engraver and printer.

A good layout for an advertisement is one that disposes type, pictures, border and white spaces so that they will attract most readers and produce most sales. Order and unity are two prime requisites of any layout that can hope to achieve good results. An unbalanced helter-skelter of boxes, pictures, indicators, paragraphs and headings can hardly fail to confuse and depress the reader. Of course the character of the audience to be reached must be considered, as must the nature of the goods offered. The late Mr. Dana once said that if one started out to publish a newspaper, the first thing he must decide was whether he intended to produce a newspaper for fools or for intelligent people. This is a harsh way of putting the case, but it applies measurably in advertising. If one expects to sell to the uneducated and unthinking, it is hardly necessary to give much thought to artistic layout. It may appear too "high-brow" for the audience. A comparison of the windows or advertisements of two large department stores, the one catering to so-called "popular" demand and the other to persons of some culture and taste, will reveal the analogy. The fine establishment may show but two or three items in a great window, and it will mention comparatively few things in a single advertisement. The popular establishment, on the other hand, is likely to have a clutter in its windows and a jumble in its advertisements. Its audience is interested in price far more than in tasteful effects.

The well-planned layout carries the reader along through the text and pictures of the advertisement without conscious effort,

and continuity is one of the first virtues in laying out advertisements. In days when the art was less developed, all manner of symbolic devices, such as arrows and pointing fingers were used to guide the eye of the reader to the essential features. Such crudities are now happily falling into disuse, and they are, of course, unnecessary if the layout is well conceived. A variation of the display should give relative emphasis to all parts of the design. The man



Courtesy Printers' Ink Monthly

AN EXAMPLE OF GOOD LAYOUT

This example shows how attractive and arresting to the eye a small advertisement can be made by proper layout and artistic treatment. The lettering throughout is by hand. The plate is a line etching made from a clipping of the advertisement

with a penchant for novelty and bizarre effects is hardly a safe counselor in planning a layout. Don't think too much of technique when making a layout. Remember always the result you are trying to attain and let common sense be your guide. Bear in mind that you are not trying to write a fancy advertisement, but to make friends and to make sales.

Mr. R. T. Sanford emphasizes simplicity and the use of plenty of white space as vital requirements in good layout, and he makes many interesting comments in an article printed in the magazine *Class*. "Simplicity," he says, "means keeping the design formed by the type mass or masses, and the illustrations and border as clean-cut as possible. Probably the worst foe of simplicity is the desire to get too much about the product or the firm into the advertisement. Afterthoughts are another danger that the advertising writer and the layout man must shun. When a complete and coherent message has been prepared and laid out, much more is likely to be lost than gained by crowding in something else that has come into the writer's mind at the last minute. The careless insertion of trade-marks, decorations, coupons and the like may interrupt the sequence of an advertisement and divert the attention of the reader. All of these things may be essential (except, of course, excess of decoration), but they should be placed appropriately and in accordance with the entire plan."

The gentleman just quoted, as well as other authorities, takes occasion to criticize many of the trade-marks in common use, holding that they date from the early days of an enterprise and are offensive crudities no longer symbolic of the enterprise. To this view we cannot subscribe. A trade-mark a century old gives dignity to any advertisement and is a true token of the worth of the establishment; for no business and no trade-mark representing it can endure for an hundred years unless that business has been founded on right principles and honorably conducted. The unicorn and the lion rampant are obsolete devices, but nobody will say that they detract from the prestige of the great families whose

crests they adorn. The age of a business is one of the soundest proofs of the merit of its goods.

Lastly, we would say again, don't be afraid to leave plenty of white paper in your advertisement. Proper margins enhance the effect, cause what you have to say to stand out conspicuously, and relieve your readers of the impression that you are a niggardly advertiser, trying to utilize to the last inch the space you have purchased or the paper you have bought. How relatively small is the amount of text in most of the finer advertisements!

As standards of taste and craftsmanship improve there is noted everywhere a strong tendency toward a renewed appreciation of typography, and this in turn has developed a greatly increased demand for antique text papers whose surfaces have an interesting tone and texture. In the last exhibition of the best fifty books of the year it was noted that forty-two of them were printed on antique papers. There could be no clearer evidence of tendency than this practice of the best book printers and the judgment of the jury. Mr. Henry Lewis Johnson attributes this to a revolt against the excessive use of the halftone in the years following its development, thus forcing the use of highly finished papers for work for which the rougher antiques were better adapted. His judgment is that no book or advertisement that is mainly text should be printed on smooth or highly finished papers. Continuing, this well-known authority says:

"With the nation-wide interest in black-and-white effects in design, based on the Renaissance period and the use of standard and classic types, such as Caslon, Goudy, and Garamond, it is not possible to produce much really good work in which typography predominates without the use of a suitable antique text paper. The solidity and virility of early printing, due to the combination of heavy-face types and antique text papers, are now being studied for their proportions and mass effects. The crudities of early presswork, with heavy impressions on dampened sheets, have a character that is lacking in the emaciated typography of recent

years. To have its maximum legibility and color value type must be pressed into the paper so as to cast an almost infinitesimal shadow. This emphasizes hair lines and increases the color value of the type over that of a light impression. There is clearly a growing demand for commercial and general printing in which fine covers and antique printing papers have a great part in both practical and æsthetic results."

There are some general characteristics of type faces that render them especially adaptable to particular uses. For example, if the measure be narrow a contracted and close-set letter may be used to advantage, but it will be a difficult line for the eye to follow any great distance. By the same token the "fat" oldstyle types are far better for long lines. If used in short measure they will probably cause bad spacing and frequent breaks in the words. The Gothic types are not very popular now, as they have no advantage but legibility. Their almost primitive formation makes it very hard to use them in any work of artistic merit. Types having great variation in the thickness of their face lines, as in heavily shaded penmanship, will be found hard to read continuously. Similar designs without the sharp contrasts will be followed much more readily and with less eye strain. In a composition of any length, lower-case type will be read much more easily than capitals, which were, of course, designed for brief inscriptions. A curious feature of these two general styles is that wider spacing makes capitals more legible, but has quite the opposite effect on lower-case type. Mr. E. T. Gress, the editor of *The American Printer*, and a well-known typographical authority, makes this useful suggestion: "Wide spacing between words and the shortened descending strokes of letters tend toward illegibility when the type lines are set solid, as is unfortunately too frequently done by hand and by machine. These defects are to be found in much composition of the present day. Narrow spacing and long descending strokes of letters that preserve space between lines are aids to legibility, as the eyes move easily along the lines and read the words by groups. The page tone

A The narrow construction and close set of this letter make it suitable for narrow measures such as this.

The round and easy old-style formation of this type-face is suited for wider measures, as narrow columns would likely result in awkward spacing.

B The tall and dignified appearance of this modern type fits it for a page not broad but narrow.

This type-face, like the one used above, is round in design, yet the letters are not so closely set. It is proportionately suitable for lines this length.

C LEGIBLE BUT PRIMITIVE

SERIFS AND STROKE CONTRAST

D Strong contrast of thin and thick strokes of letters, such as in this type-face, has a tendency to make the reading difficult.

A type similar in design, but with the thick strokes not so heavy, giving less contrast, is more legible, and is less tiring to the eyes.

E type lines in lower-case more LEGIBLE THAN CAPITALS

F Wide spacing between words and the shortened descending strokes of letters tend toward illegibility when the type lines are set solid, as is unfortunately too frequently done both by hand and by machine. These defects are to be found in much composition of the present-day, and the average page of typography will show that this example is not exaggerated.

Narrow spacing between words and long descending strokes of letters that preserve space between lines are aids to legibility, as the eyes easily move along the lines and read the words by groups. The page tone is also maintained. In fact the space used between the lines could, according to scientific investigation, be a trifle more than that provided by the long descenders.

G The upper portion of a type line has been found to be easier to read than the lower portion

The lower portion of a type line has been found to be not so easy to read as the upper portion.

H SPACING OF CAPITALS WOULD MAKE THEM EASIER TO READ

Spacing of lower-case letters usually makes them more difficult to read

I Typography a Typography

T y p o g r a p h y

Art and Practice of Typography

Art. and Practice of Typography

Courtesy The American Printer

STUDIES IN TYPOGRAPHIC LEGIBILITY

(A and B) Narrowly formed letters require narrower lengths of line than types of wider formation. (C) Serifless capitals are legible but primitive; serifs are necessary to character. (D) Strong contrasts of thick and thin strokes make reading difficult. (E) Type lines in lower-case are, in the same size, more legible than those in capitals. (F) Wide spacing between words tends toward illegibility, while narrow spacing between words is an aid to legibility. (G) The upper portion of a type line is easier to read than the lower portion. (H) While letter-spacing of capitals makes them easier to read, letter-spacing of lower-case letters makes them difficult to read. (I) Concentration of letters and words contrasted with spaced letters and words

is also maintained. In fact, the space used between the lines could, according to scientific investigation, be a trifle more than that provided by the long descenders."

Mr. Gress, in his *American Printer Scrap Book* series, gives the following "Fourteen Points in Good Typography:"

1. Space closely between words, and set matter leaded rather than solid. Use an en quad or less between sentences.

2. In all cases the foot margin should measure more than the head and side margins; on pairs of pages the inner side margins should be smallest; on single pages both side margins could be alike. Margins in books and pamphlets should decrease in this order: foot, outer side, head, inner side.

3. Do not use type smaller than ten point for circulars or books, if they are to be read.

4. In the selection of type faces, when in doubt, choose those modeled on the Roman letters of Jenson and Garamond and on the Italic of Aldus and Grandjon, and on the Roman and Italic letters of Caslon and Baskerville.

5. Avoid many groups or many sizes of type on the same page. Assemble the type groups around one or two points; do not scatter them over a great area.

6. As a general rule use but one design of type face on a job of printing. For variety small capitals and italics of the same design may be introduced at suitable places.

7. Decoration should not be made a part of the average job of printing unless it will add a necessary feature, and even then it should be used only in a minor way. A very small leaf ornament usually suffices.

8. There should not be an excessive amount of space under initial letters. The space at the right side of the initial should be the same as at the foot. A three-line initial, as an instance, should reach from the top of the face of the first line to the bottom of the face of the third line. Initial letters a size or two larger than the

type used for the reading matter itself look well extending above the first line instead of descending.

9. Do not use color unless color harmony is understood. A touch of burnt orange or vermilion on a type page printed in black ink on antique stock is always good. Do not use gaudy combinations like a bright green with a bright red.

10. Be liberal with white space, but do not waste it; apportion it so that it will count in the general effect.

11. The type face and the style of arrangement used on folders and booklets should be uniform throughout. Cover, title page and text pages should be related in treatment.

12. Extended and condensed type faces should seldom be used. The normal standard types will be found usable in ninety-nine cases out of a hundred.

13. Avoid many rules and panels, which make presswork difficult and seldom look well; give the type a chance.

14. Lower-case letters, being more legible, should be used in preference to capitals for most display lines. Lines in capitals (especially oldstyle) are made more legible by slight letter-spacing; lower-case should not be letter-spaced in body matter or in display lines.

The typography of the Roycrofters has long been admired. Mr. Axel Edwin Sahlin, their typographical director, makes this comment: "The Roycroft style is quaint rather than ornate, effects being secured by the use of oldstyle letters and rough-surfaced papers. The display is always clear and striking, the matter is ever distinctive, and the red-and-black title pages mark the work of the artist workman who strives ever to get away from the usual without sacrificing artistic excellence. Originality in printing nowadays is one of the most difficult qualities to attain. You must use the types and blocks and papers and colors that have been used for ages; hence it is extremely unlikely that a rearrangement of all these things in a manner admittedly satisfactory and at the same

time original can be achieved every time. We are, therefore, contented to allow the use of conventional type, paper and other materials, giving the man the laurels of originality if he simply achieves a subtle difference in the placing or arrangement of the matter or even in the juxtaposition of color; that is, originality on even a tiny detail may earn for the workman the envied title of originality."

In a curious and rather fanciful study of "Expressive Personality of Type Faces," published in *Printed Salesmanship*, Mr. A. Raymond Hopper summarizes the suggestive character of many of the more used type faces as follows: "Scotch Roman, very masculine, sensible and businesslike; Bookman Oldstyle, masculine, effective, but not so efficient as Scotch Roman, friendly, suggestive of good fellowship; Caslon Bold, businesslike, virile, weighty, but not ponderous; Century Oldstyle, masculine, young, reserved, cold; New Caslon, finely masculine, vigorous, but not so dominating as Caslon Bold and less refined than Caslon Oldstyle; Della Robbia, feminine and, in small sizes, almost spiritual, and suitable for children; French Oldstyle, feminine, graceful and delicate; Cheltenham Oldstyle, positively Irish, lacking the refinement of Scotch Roman; Bodoni, of Latin suggestion, vivacious, colorful, temperamental, refined; Caslon Oldstyle, feminine, graceful, refined, dependable, but not strong; Cloister Oldstyle, a hand worker in the skilled crafts, somewhat crude and angular, thrifty, accomplishing much in a little space; Cloister Bold, sturdy craftsman, integrity, dignity, quality; Goudy Oldstyle, gloriously feminine, free and graceful, the modern athletic girl; Goudy Bold, sturdy, handsome, almost regal, tasteful."

The decoration of printed pages by the use of ornaments, borders and artistic initial letters is an important phase of typography, in which the good taste of the printer must always play a leading part. There is no doubt of the effectiveness of well-chosen ornament; but, as in the use of personal adornment, the thing must not be overdone. Too many decorations on a printed page

give the unpleasant effect of jewelry on a man, and they should never be permitted to become a major part of the result. The ornament is supplementary and should give a final touch of finish and elegance to the whole—nothing more. Its use goes back very far. Mr. Douglas C. MacMurtrie reproduces, in *The American Printer*, a page from Capranica's "Arte di ben Morire," printed in Verona in 1478, as the earliest known example of type ornament.

Most ornamental borders or type ornaments have an historic, symbolic or periodic background. Every era that has left behind it a characteristic art or architecture has been the mother of whole families of printers' decorations. By reason of their authoritative source many of them are of real artistic merit.

The large manufacturers of hand and mechanical types now produce an extraordinary variety of artistic borders and ornaments, so that even the humblest printer need not be without an adequate selection. The prices asked are astonishingly low as compared with original designs. A little ingenuity will enable a good printer to produce pleasing border effects by the use of rules alone. Quite a variety of such effects are shown in the Buckeye Cover Specimen Boxes.

The decorative initial letter is an attractive feature of much of our best typography, and it is often the only device employed in announcements and similar forms of direct advertising. Frequently it is used to put a touch of color into the work, and if there be a pleasant contrast the result is always good. Large letters without decorative embellishment are also frequently used. When fancy initials are employed the first consideration is to see that they are not so fancy as to be illegible. The style of the letter must be harmonious with the general text. It would be unwise to use a very heavy initial with light type faces, or a very light initial with a heavy text. The safest rule, probably, is to use a letter of the same type series as the text. The type founders can provide anything that may be required.

If the fancy letter is enclosed in an ornamental block the bot-

tom of the letter design should line up exactly with the type. Failure to so place elaborate initials is an indication of poor typographical taste and is unpleasant to even the inexperienced eye. In the use of undecorated initials a common mistake is to leave too much blank space under the initial or at its side. The type

Courtesy Commercial Engraving Publishing Company

TYPES OF HAND LETTERING

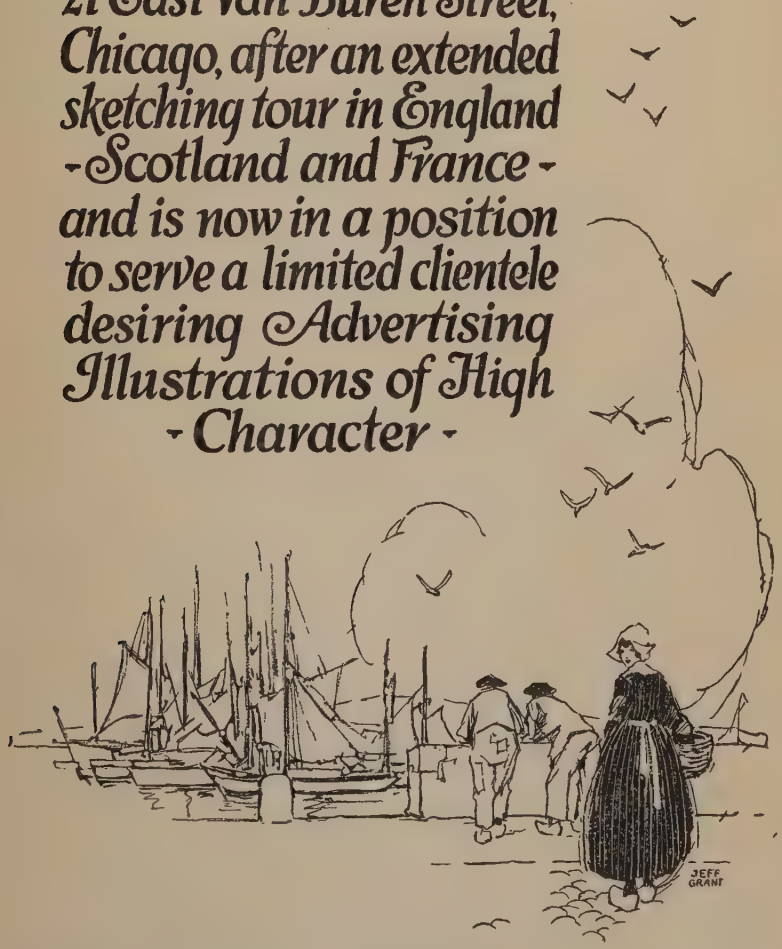
should come neatly around the large letter. Usually the top of the initial should be in line with the top line of the text. Now and then fairly good work will be seen in which the initial is lined up at the bottom with the text, projecting above it. This is a questionable practice, at least in so far as the average printer is concerned, and may result badly.

Hand lettering is much used in finer advertising where special distinction is desired or special conditions are to be met. It is entirely free from the limitations of hand- or machine-set type, and is, as its name implies, a lettering made by an artist with pen and ink and transferred to printing plates. It may be elaborated

Courtesy Commercial Engraving Publishing Company

LOGOTYPES OF SIGNATURES AND TRADE-MARKS

This plate is a line etching on zinc made from printed clippings. Some were retouched and some were photographed down to the proper size so as to secure uniformity



Courtesy Mr. J. Jeffrey Grant

LINE ETCHING AND HAND LETTERING

to any degree desired, and parts of one letter may be run past or overlap another letter, which, of course, is impossible with type. Suggestive or characteristic features may be put into hand letters that can be found in no standard foundry type. As a rather crude illustration we will mention a reproduction of a Japanese photograph we once used to advertise Buckeye Cover. The whole effect was enhanced by using a hand border of bamboo design and a hand lettering to match. The atmosphere of Japan was thus given to the entire production.

A great variety of name designs or logotypes are hand lettered, thus securing an individuality that in time comes to be associated with the name of the establishment. How often have you been able to identify an advertisement by the mere characteristic appearance of the signature, without so much as reading it?

XVIII

PAPER FOR THE ADVERTISER

PAPER is now divided into various broad classifications by the customs of the trade. Of these the widest is the division between so-called "fine" and "coarse" papers. In general, all papers intended for printing purposes (and this will include also those that are used for writing) are called fine papers. Wrapping, roofing and building papers and those forms of paper board used for making boxes and containers are described as "coarse." Newsprint, which is the cheapest and least durable printing paper, is classified by itself. Blotting and tissue papers are specialties of wide use, and tend to fall into the group of fine papers, though tissue, of course, is used but incidentally for printing purposes.

It is with "fine" papers that the user of direct advertising is almost entirely concerned, and of these only we shall speak in any detail. The three types of fine paper that make up almost all advertising are: (a) cover paper; (b) book, text or printing paper; (c) writing and bond paper. These in turn have many variations, arising from the materials of which they are made and from the character of the finish applied in the later stages of manufacture. Indeed, it is felt by many that there are too many papers on the market, that the grades overlap one another, and that the essential differences between many of them are so microscopic as to constitute no sound reason for their existence. A distinct effort toward a greater standardization has been in progress for some time, led mainly by the United States Department of Commerce. But this movement is not confined to paper alone. It applies equally to many commodities. Its development is slow, but unquestionably it will in the end result in a great simplification of the paper market, to the final advantage of all concerned.

From the standpoint of the advertiser and printer, the three great divisions of fine paper alluded to above are of prime importance; for from one of them, or from two of them in combination, he will be able to build every standard form of direct advertising.

As manufacturers of Buckeye Cover and Buckeye Antique Text papers, we are primarily interested in the two first named, though for many years we have manufactured for our merchants various writing and bond papers. From this it will be apparent that The Beckett Paper Company is vitally interested in the development and improvement of direct advertising in America, with which we have been associated, as makers of raw material, from its very beginning. For many years our Buckeye Cover has been in universal demand in the production of fine, but not extravagantly expensive, advertising. This line we have more recently supplemented with the Buckeye Text papers, to the end that the printers and advertisers of the country shall have at their disposal the complete materials for the making of a catalogue, booklet, or any other form of direct advertisement, of Buckeye quality and Buckeye economy.

Cover paper is much the most recent development in the three general classifications of fine papers for advertising, and it unquestionably owes its great development, if not its very existence, to the fact that the mails have come into use as a carrier of advertising direct to prospective buyers. Just where the first paper that is typical of modern covers was manufactured is not quite clear. We have heard that the C. H. Dexter Company, of Connecticut, was among the first, if not the very first. Buckeye Cover was created in 1894, and is among the very earliest. Quite possibly it is the oldest existing brand, and it certainly is much the most widely known and used, occupying nearly one-fourth of the entire cover-paper market of the nation.

The purpose of cover paper is obvious. It was brought into being because it was necessary to protect catalogues and booklets

that were to be sent through the mails and to be subjected to considerable use. In very early days such catalogues and pamphlets as were issued were what is called "self-contained;" that is, they were bound in the same paper that constituted the text pages, though often a heavier weight was used. These papers were too tender and weak for many purposes, and very often the books arrived in damaged condition or soon became untidy and "dog-eared" from use. The appearance of the family almanac toward the end of the year in the homes of forty years ago will afford an illustration to those old enough to recall that once-popular domestic institution.

Strength or toughness was, therefore, a primary characteristic of early cover papers, and it remains to-day the first and most vital essential. A cover paper that is not strong enough to withstand the wear and tear of transportation and daily use falls short of its prime purpose.

But it was very soon apparent that strength alone was not enough. Into the art of direct advertising came rapidly developing standards of beauty. Advertising must attract as well as inform, and the first impression of any catalogue or booklet is formed from its cover. The introduction of beautiful colors into cover papers was a logical step, and by the makers of Buckeye Cover it was taken very early. Naturally there was a good deal of experiment and some mistakes were made. Colors were developed in the early days that experience proved to be unstable, of too limited appeal, or impractical for various other reasons. From time to time new colors were added and old ones dropped, until finally the Buckeye Cover line developed into twelve standard colors—if white and black be regarded as colors. This has been found to meet practically every printing requirement, and with the development in advertising art and in the manufacture of color plates, it makes possible an endless variety of effects.

Color in cover paper has another decided advantage apart from its increased attention value. It enables the artist and en-

graver to so prepare designs and plates that the printer can use the color of the paper for one of the colors in his final picture. This results in the saving of one printing in all color work, and very often results in a finer effect than would otherwise be possible, because in those parts of the design or picture in which the color of the stock is utilized the beautiful texture of the paper itself is preserved unaltered, and it contributes to the softness and distinction of the effect. The saving in money when a two-color effect can be had with a single printing, a three-color effect with two printings, and a four-color effect with three printings, will be apparent to even the least experienced. Moreover, by the intelligent use of Ben Day screens an even wider variation in tone may be had with a minimum of presswork.

Closely related to strength is another quality that is vital in cover paper. It must fold without cracking or breaking, for nearly every advertisement contains one or more folds. To this we give great attention in the making of Buckeye Cover. In the first place, strong fiber must be used, and it must be so treated and beaten in manufacture that these fibers have length as well as strength. Paper making is purely a felting process, and if the matted and interlocking fibers are very short they are likely to pull apart under the stress of folding. The double thick cover papers are made by pasting two sheets together, and are much stiffer and stronger than single sheets. It is necessary to "score" a double thick cover paper, just as it is a piece of bristol board, before a fold is attempted, and it is well to know that the fold should be made on the convex instead of the concave side of the crease. The grain of the paper should be considered when practicable. In paper manufacture the fibers have an inevitable tendency to arrange themselves parallel to the sides, or deckle straps, of the paper machine as they flow in liquid form over the wire, exactly as a log floating down a stream is likely to float "endwise." The consequence is that there is a perceptible grain in paper. When a sheet is cut off at the end of the machine the grain will be parallel to the

machine, while a fold directly across the sheet at right angles to the machine will be "against the grain." The folding qualities of all papers are better "with the grain" than against it. In our Buckeye Cover "scoring and folding" instruction cards, we score both ways, demonstrating the possibility of making perfect folds of double thick Buckeye Cover either with or against the grain. But this involves proper scoring. In all single thick Buckeye Cover no scoring is necessary, though it may improve the final result. But the general rule of folding "with the grain" is always a wise one.

Toughness in a cover stock is desirable for another reason. In a great deal of high-class advertising the finest effects are obtained by embossing. If the letters or design are merely pressed into the stock by means of dies, it is called "blind embossing;" but if a color is printed on the stock before it is embossed, bringing out the design or letters in color, a finer and more effective result is obtained. To withstand the severe stresses of embossing dies a cover paper must have long and substantial fiber. We have specimens of embossing on Buckeye Cover in which the dies used are so deep that there is a difference of level in the various planes far over a quarter inch, and the appearance of the finished work is much like that of a plaster relief cast. This is, of course, a supreme test of the embossing qualities of the stock rather than a commercial demonstration, as a cover design so deeply embossed would be in danger of crushing in daily use.

The finish of the surface has a great deal to do with the effectiveness of a cover page. Any great printer will tell you that to get the finest printed results a paper must be used that has an interesting texture. The antique finishes are in most general use, because they are somewhat easier to manipulate in the print shop and because they preserve the texture of the sheet far better than any fancy finish. The ripple finish comes next in favor. It is produced on a plating calender by inserting sheets of very lumpy "ripple board" between the sheets of antique paper and then sub-

jecting them to great pressure and some friction, as the "book" of sheets is run back and forth under the rollers of the "plater." The effect is, as the name suggests, something like that of water stirred by a slight breeze, and a distinct sheen is imparted to the sheet by the pressure and slippage. A smooth or "plate finish" sheet is produced by using zinc plates instead of ripple board between the sheets, or merely by the skilled use of an ordinary super-calender with its alternate rolls of steel and paper. A crash or linen finish may be put on the sheet by substituting crash or linen cloth for the ripple board and pressing the texture of the cloth into the sheet. The linen finish is very much more common in writing papers than in cover.

There is a vast number of so-called "novelty" covers. Many of these are obtained by impressing the desired pattern into the sheet by means of a plating calender. In this way a great number of designs may be procured. By the application of coating and by special treatments on the paper machine, or after manufacture, a still different group of novelties is produced, many having something of the appearance of leather.

While all of these find their use, they frequently impose sharp limitations upon the printer, requiring skilled treatment and appropriate engravings and colors. Because of these limitations we have endeavored to make Buckeye Cover a more standard type, adaptable to every kind of printing process and artistic treatment. It has always been the feeling of the makers of the Buckeye papers that the business of the paper-maker is to provide a sound and agreeable surface on which the printer will be free to exercise his craftsmanship to the utmost, freed of all restrictions occasioned by the special character of the paper. We cannot divest our minds of the belief that, after all, the embellishment of advertising is the function of the artist and the printer rather than of the manufacturer of paper. It was the chisel of Phidias that made the Melos Venus, and the brush of Leonardo that created the Joconde.

The name "cover paper" is in a sense deceptive and arises, of

course, from its primary use. In his comment on typography already quoted the noted printer, Mr. Munder, properly directs the attention of his fellow craftsmen to the possibilities of adding distinction to their work by a more general use of cover stock. As a matter of fact, the actual binding of catalogues and booklets is now but one of a multitude of uses for which we sell Buckeye Cover. In any advertising in which color, strength, folding and embossing qualities and a distinctive texture are desirable, cover paper can profitably be considered. These advantages are obvious in the production of the better kinds of folders and broadsides, because they have to stand much rough handling in transit. For envelope enclosures and package inserts, the color and the eye-arresting effects it aids to produce are the main advantage, as strength is not so important in these uses. But there is, on the other hand, a very keen competition for attention among advertisements of this kind, and a paper that makes your insert stand out from the crowd is a decided advantage. For such uses as programs, menus and many types of greeting cards and announcements, cover paper is finely adapted. Store cards made of cover paper are likely to have a better appearance, and in those forms of cards, whether for wall, window or mailing, in which, by a combination of printing and embossing, a realistic representation of the merchandise is made, cover paper is pre-eminent. The reproduction of Van Heusen collars on Buckeye Cover cards may be cited as a good example. It is not easy to distinguish the reproduction from the original. Leathers and colored fabrics are frequently strikingly reproduced. The minor uses to which we have seen our cover paper successfully put are legion, including such novelties as cigar and egg containers. In general, it may be said that the advertiser and printer will do well to consider the possibilities of cover paper for any kind of work where both strength and good appearance are desirable.

To liken the cover to the clothing with which a person protects and adorns himself is an old but just simile. It is quite as important,

relatively, that your advertising be so clothed as to make an agreeable first impression as it is that you wear garments that are of good quality and sound taste.

It would be idle to attempt to set down rules for the creation of cover design, as the subject is as wide as art itself. The first principle is unquestionably propriety. Whether you are using type only or a pictorial design, let it be suggestive of what you are advertising or of one of its outstanding qualities. If you are offering a fine product to a discriminating type of buyers, good judgment will suggest especial restraint and taste in your cover treatment. It is not necessary to use designs or brilliant colors to produce effects that arrest and hold the eye. On the other hand, these treatments are sometimes desirable. If your product is colorful and suggestive of gayety, or if you are preparing advertising for distribution among any of the Latin peoples, who are so fond of color, it would be a mistake to dress it with too much dignity; and drabness is to be shunned on all occasions.

If we should make any comment of general application in cover design we think it would be this: Be careful not to clutter your cover with too much design. Don't try to put your whole story pictorially on your cover. If you convey a suggestion and arouse a curiosity to look within, you have accomplished all that a cover can be expected to do. We have seen the effect of more covers spoiled by too much design than by too little.

The color of the cover paper should be governed by two considerations. It should be appropriate to the contents of the catalogue or booklet, and to the probable use to which it will be put. Very broadly, articles of luxury are best represented by the more delicate, and articles of pure utility by the heavier colors. An advertisement of jewels or laces could not appropriately be bound in brown or dark-blue or black, nor should dredges or lathes be advertised in turquoise or nile green. An example of the extreme propriety of color is the use of Buckeye light gray or granite for concrete or stone work, because the texture and color of the paper

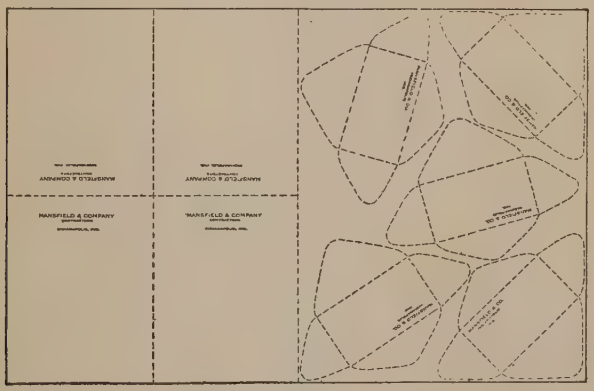
Envelopes of Buckeye Cover

Buckeye Cover envelopes are stocked at the mill and in some larger centers. They were introduced in order that advertisers might have the advantage of sending their material in harmonious and appropriate packages. The envelope is the first thing seen by your prospect and immediately suggests the worth or worthlessness of the contents. Buckeye Cover envelopes we describe as an insurance against the waste basket

irresistibly suggest these materials. In any multicolor cover design an effort should be made to secure part of the picture by an intelligent utilization of the color of the stock.

While well-conceived and artistically executed pictorial designs are most effective as a whole, very fine results can often be obtained by the use of type and rules alone. Embossing, of course, adds much to the effect of lettering.

When results approximating a water color or painting are desired, the offset process may be considered for large runs, as it produces soft yet colorful effects. The use of hand lettering on covers is, properly, very general, as more individuality is possible than with any standard type face.

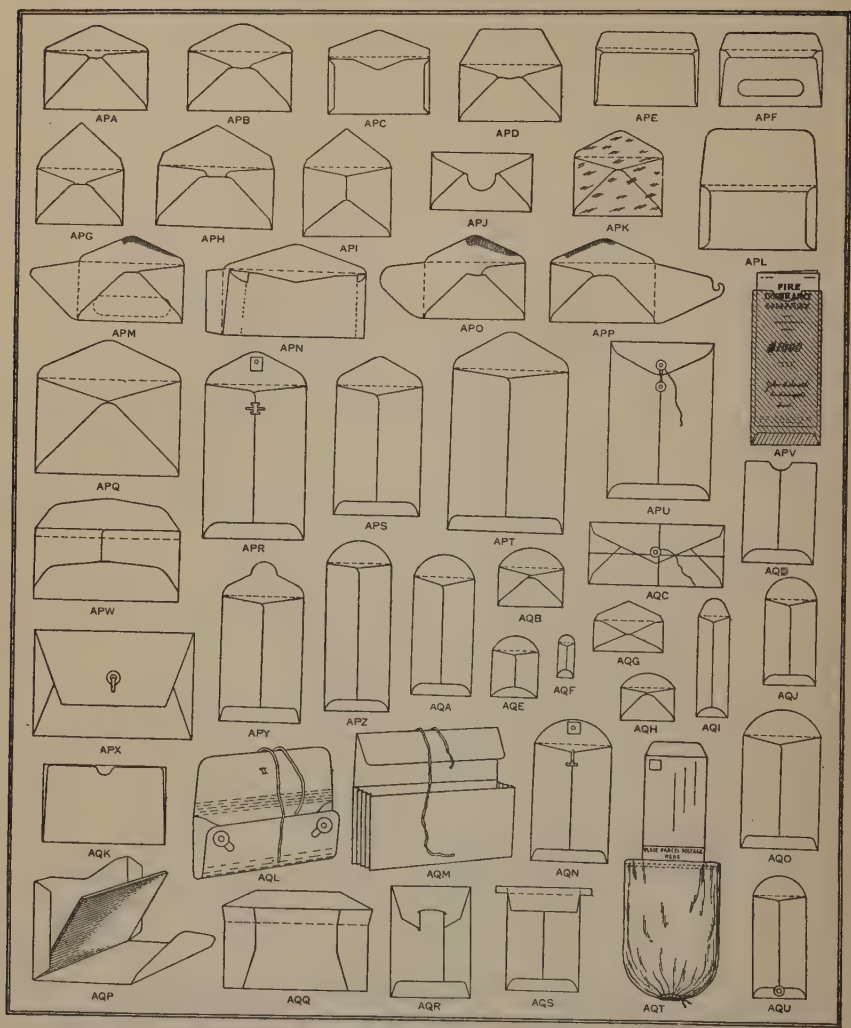


Courtesy Commercial Engraving Publishing Company

A Combination Layout

Showing how envelopes and letter-heads may be cut from the flat sheet of paper

Nearly everything that has been said with regard to covers is of equal application to envelopes, which are, we suppose, the most neglected of all sources of advertising value. The envelope is primarily protective, but the terrific competition of advertising demands of it more than the protection of the thing it contains. An envelope manufacturer happily describes it as "the first thing seen, the last thing thought about." This is unfortunately true.



Courtesy Commercial Engraving Publishing Company

Styles of Envelopes

The names of the envelopes illustrated above are as follows: APA, High Cut Open Side; APB, Low Cut Open Side; APC, Side Seams Open Side; APD, Square Flap Open Side; APE, Reverse Face Wallet Flap; APF, Reverse Face Window; APG, Open Side Pointed Flap; APH, Two Fold Imperial; API, Baronial Open Side; APJ, Bankers' Safety Open Side; APK, Open Side Transparent; APL, Wallet Open Side, Side Seams; APM, Postage Saver Window; APN, Postage Saver, "Penny Saver;" APO, Postage Saver; APP, Postage Saver, "Penehook;" APQ, Portfolio Open Side; APR, Double Metal Tongue Merchandise; APS, Pamphlet; APT, Open End Catalog; APU, Open End String and Button; APV, Transparent Document; APW, Safety Express; APX, Single Metal Tongue Reversible; APY, Bankers' Safety, Open End; APZ, Policy Open End; AQA, Glove Open End; AQB, Pay; AQC, Open Side String and Button; AQD, Pass Book; AQE, Optical; AQF, Needle; AQG, Theatre; AQH, Drug; AQI, Comb; AQJ, Coin; AQK, Open Side Filing; AQL, Adjustable Expanding; AQM, Expansion with Tape; AQN, Single Metal Tongue; AQO, Cabinet; AQP, Photo Mailer; AQQ, Security Express; AQR, Paper Tongue; AQS, Metal Flap; AQT, Envelope-Bag; AQU, Tag Envelope.

An advertisement going to the desk of a busy man who receives much mail is in great danger of going unopened into the waste basket if the envelope does not carry a suggestion of something of quality and interest within. On the other hand, if it makes a distinguished appearance, in happy contrast with the general run of the mail, it is certain to gain consideration. When catalogues and booklets cost from ten cents to two dollars each, it is false economy to send them out in a tawdry envelope containing no suggestion of the beauty or worth of the contents.

Again we quote from a comment, written for The Beckett Paper Company, by Mr. Norman T. A. Munder:

"However handsome or valuable may be the booklet or other form of advertisement sent out, if it reaches the prospect in a mediocre or shabby-looking envelope, he immediately labels it 'unimportant,' and it is mighty likely to have a swift journey to the waste basket without being opened. People expect valuable things in fine packages—a diamond in a handsome box, not a match box; a high-grade man in good clothing, not in shoddy; a worth-while something in a quality envelope, not in manila. Business men like to pick up in the morning mail a handsome envelope, interestingly treated, and they will look for something worth while inside. If the booklet enclosed has an interesting cover the recipient will go farther into it and into the message it brings. Why will some short-sighted advertisers invest the proper amount in really attractive advertising and then, to 'save' a very small proportion of the total expenditure, send it out in a cheap-looking envelope—a direct invitation to the waste basket?"

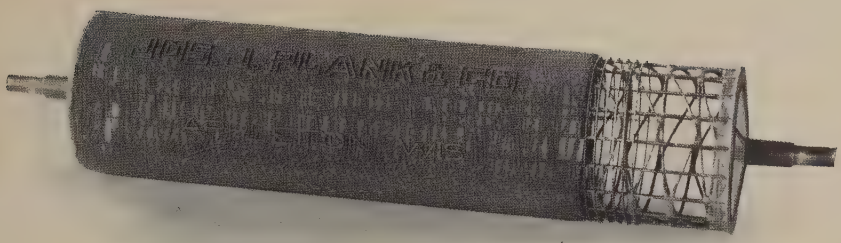
The answer to Mr. Munder's pertinent question is, we think, not obscure. The reason this grave mistake is habitually made is pure thoughtlessness. The advertiser and the printer are so engrossed in their major task that no thought is given the envelope until the job is almost ready for the mail. Then any kind of makeshift envelope that can be quickly secured is used. As a matter of fact, the envelope is the sole insurance of fine advertising, and

should be as much a part of the plan as the cover or text. Many good printers have told us that when they sold a fine job they could, by merely suggesting it, sell a cover paper envelope to match in at least nine cases out of ten. This is good business from every standpoint. It makes more work for the printer and gives the advertiser a result that far more than offsets the trifling additional cost of using a cover paper envelope to match.

It was this situation that led us to bring out Buckeye Cover envelopes, and to stock them so that they might be more readily obtained. An envelope of the same color and texture as your booklet or catalogue, with a corner device suggestive of the contents, is an invaluable adjunct to good direct mail advertising.

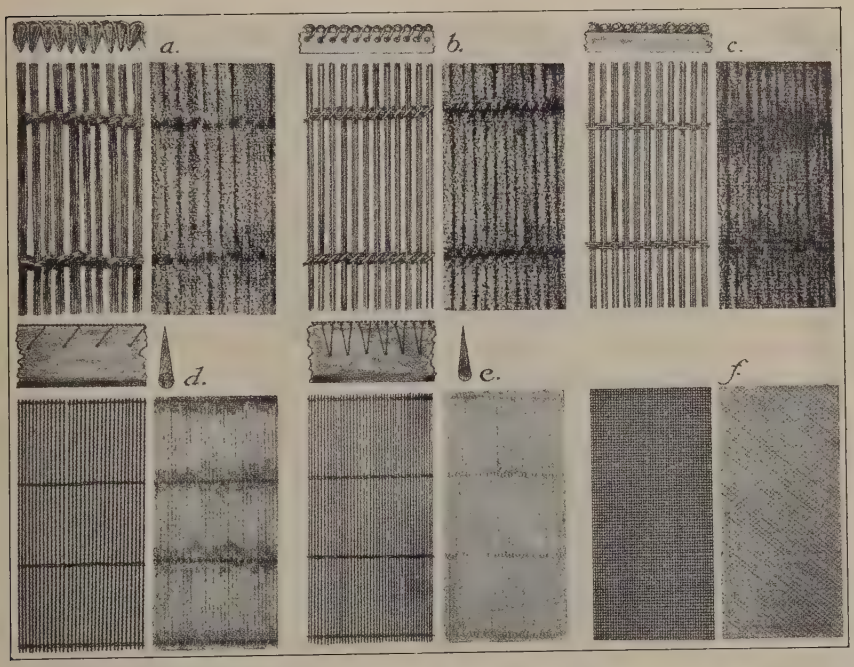
The text, or printing paper, constitutes the largest item in the preparation of most advertisements that partake of book form. Of these papers there are many varieties and grades. The antique printing papers, with or without deckle edges, are now used in a very wide range of the finer advertising. They are suggestive of the early and much-admired hand-made papers of past centuries, and lend themselves readily to the most artistic and distinguished results. The surfaces are varied and interesting, and their non-reflecting qualities make them the easiest of all papers on the eyes of the reader. Almost all really fine printing is done on papers of this class, and these papers are the joy of the artistic typographer.

The quality of such papers varies according to the materials used in their manufacture. This ranges all the way from pure wood pulp to 100 per cent rag. The chief advantage of the rag stock is its enduring quality rather than its appearance. A pure rag paper will last for many centuries without material deterioration, as an examination of the early books in any important library will disclose. By the proper admixture of rag and wood pulp, papers may be produced which will lose nothing in appearance and will have a far greater span of life than is ordinarily required. While those who want the very best, regardless of cost, will continue to prefer pure rag printing papers, the great bulk of the



Courtesy Commercial Engraving Publishing Company

CONSTRUCTION OF THE DANDY ROLL



Courtesy Printed Salesmanship

DEVELOPMENT OF PAPER-MAKING SCREENS

Different types of mold covering and the paper made thereon, from the original bamboo laid mold to the modern wove

better printing and advertising requirements can be adequately met by the papers of mixed content. It was this fast-growing demand for a paper of really artistic appearance and of enduring quality that led The Beckett Paper Company to bring out its Buckeye Antique Text papers as a complement to Buckeye Cover.

Like most other text papers, these stocks are made in both laid and wove. These are terms familiar to all users of paper, and they have their origin in the early days when all paper was made in hand molds. The Chinese are commonly supposed to have been the first paper-makers. Their primitive molds, in use perhaps as early as the beginning of the Christian era, consisted of frames of bamboo, over which was stretched a woven cloth. This produced a sheet having something of the uniform texture of the cloth, and thus originated the descriptive name of "wove" as applied to all papers having an uniform and unmarked surface.

In another form of mold fibers of bamboo or similar plant were laid in parallel lines and held in position by being sewed at intervals with horsehair, flax thread, or the like. The paper taken from such a mold showed the patterns of the cross fibers and the sewing, and thus early these cross marks became known as "laid" marks, and the line of the sewing as "chain" marks.

The paper machine, at the beginning of the nineteenth century, displaced the hand mold, but the wove and laid papers continued. The effect is now secured by means of the "dandy roll" revolving against the sheet when it is still wet and impressionable and before it has left the wire of the Fourdrinier. The "wove" dandy roll is covered with plain wire screen, while the "laid" dandy has cross-wires to make the laid marks and chains extending around the roll at short intervals. In some antique papers in which an effort is made to imitate the early papers accurately, intentional irregularities are introduced into the manufacture of the dandy roll. Laid marks may be accentuated or diminished by increasing or reducing the pressure of the dandy roll on the forming sheet. They are most readily seen when the sheet is held to the light, as they are

produced in exactly the same way as are the watermarks so commonly employed for the identification of writing and printing papers.

Many smoother forms of book paper are manufactured and are in wide use because of their adaptability to special kinds of work and their lower cost. Periodicals and commercial books could not advantageously be printed on rag content antique finish papers. The ordinary sized and super-calendered (S. and S. C.) book papers are made of wood pulp, usually a mixture of sulphite and soda pulps. They are comparatively inexpensive, much better looking, and more lasting than newsprint, and smooth enough to accept any form of ordinary commercial halftone. When a lower finish is wanted, only the calenders attached to the paper machine are used. This produces a sufficiently smooth but less brilliant surface, and is known as machine finish. The so-called "English finish" is between the two.

The introduction of the halftone engraving process, about the year 1890, was quickly followed by a demand for a very smooth surface, capable of receiving the impressions of the finest screen halftone plates. The coated papers or enamels were the response. The utmost detail in a halftone plate can be preserved in printing on these papers, in the manufacture of which every microscopic irregularity in the surface of the paper is filled with an impalpable China clay, fixed with casein, a glue made from milk. By calendering, a surface almost glass-like is produced. The great advantage of paper of this type lies in its receptiveness to very fine and light impressions. Its principal objections are its reflecting quality, making it rather hard on the eyes in any continuous reading, and the brittleness due to the coating. These have been met in some measure by the introduction of duller coatings and ivory and India tints and by the making of special sheets described as folding enamels.

Writing and bond papers constitute the third great classification of advertising papers. They vary from the highest grade

bonds and ledgers—which are made of nothing but new rags, and are the most enduring papers obtainable—down through a multitude of gradations to the all-wood sulphite bonds. Generally speaking, bond and writing papers are characterized by hardness, which makes them stiff and "crackly." They must be heavily sized so that liquid ink will not spread and run through the fibers. Since books of record and many letters are important through long periods, the better grades of writing and ledger papers must be free from rapid deterioration and must be strong enough to stand indefinite handling. This involves the liberal use of rag fiber in manufacture, and the very best bonds and ledgers are, of course, 100 per cent rag.

But there are many less exacting uses for papers of this type, and a grade may be found suitable in price and character for every one of them. The three main subdivisions are: permanent, semi-permanent (or statutory), and temporary. Papers of the second class are intended to endure long enough to meet all ordinary legal requirements, but papers in the third class are not intended for records or documents that are to be retained through a considerable time. A large manufacturer of bond papers enumerates the various uses of this type of paper as follows: letter-heads, invoices, statements, checks, drafts, notes, contracts, purchase orders, receipts, inter-department letters, file copies, acknowledgments, price lists, mortgages, deeds, stock certificates, insurance policies, inventory forms, requisitions, shop orders, stock reports, receiving reports, time slips, memoranda, reference booklets.

XIX

ON WRITING LETTERS

THE letter is the primary form of direct advertising. It is the oldest, the most personal and the most individual of all forms of communication, save only oral speech. In the nature of things, its primacy must remain unchallenged, and it follows, of course, that the business establishment that writes careless or stupid or slovenly or impolite letters raises immediately a needless obstacle to success.

Let us try to get at the fundamentals of letter writing, even though they appear simple to the point of triviality. Mr. Carnegie says, in his autobiography, that a very great man once told him that he would cease to consider trifles if he ever could find out what was trivial; and he then adds that the start of his own career came during a game of checkers between his uncle and a friend who was the local manager of the Western Union Telegraph Company in Pittsburgh. His uncle casually asked the telegraph man if he could give work to a bright boy, and from this messengership Andrew Carnegie passed rapidly into the railroad and steel businesses and became the great manufacturing genius of the world.

The purpose of all business letters, no matter what their nature, is, directly or indirectly, to sell goods, and this applies to letters that are orders for material or equipment or letters of collection, as surely, if not as directly, as to those letters that are actually written for the purpose of inducing people to buy. Every letter your establishment sends out, to some degree adds to or takes away from the friendships and the respect that your business commands. Letters are a mighty factor in the creation or destruction of good-will, and good-will is the one invaluable asset that every business must create for itself. A new business may be started under the happiest auspices. There may be a competent and

proven personnel, a sound manufacturing program, everything needful in the way of plant and equipment, and ample capital. But the product must make its own reputation, and the business practices of the enterprise will in the course of time determine whether it is a company with which people like to do business. When any business has reached a point where its product is universally known and is recognized as of sound quality, and where its practices are regarded as fair, reliable and friendly, then, and not till then, that business may be said to have achieved good-will.

There was a very significant advertisement in all the principal newspapers of the country in 1925, immediately after the announcement that the business of Dodge Brothers, Inc., had been sold to an investment banker for the sum of $146,000,000 in cash. This advertisement bore the simple heading "Good-Will," in the letters characteristic of the Dodge advertising. It was manifestly written to offset any possible impression in the mind of the public that when the Dodge business passed from the hands of the family of the founders and became the property of a multitude of investors, there might be a tendency to cheapen the product. The advertisement went on to say that the new owners fully recognized that the greatest asset they had acquired when they paid out an unprecedented sum of money was good-will, and there followed a pledge that so long as a motor car was made under that name there would be no departure from the manufacturing standards on which its success had been built.

Now, all persons of experience know that we are much more likely to buy goods from people we like and trust than from people whom we either do not know at all or whom we do not like. Every friendship made by a business is an absolute selling asset, and the aggregate of these friendships constitutes our good-will and, very largely, our permanent market.

The very first attribute of good letter writing, therefore, we say unequivocally is courtesy, which is the main creator of good-will. There is often a temptation to write an impatient, an ironical,

or a positively abusive letter; for extremely irritating things do come up in every business. We know of no safe rule for the man who has a temperament that subjects him to such temptations except this: Write your letter if you must. Get it "out of your system," but direct your secretary to hold the letter until next day. Then read it over and determine next morning if you wish to send it. We are much of the opinion that not one disagreeable letter of every hundred that are written will be dispatched if this practice is observed. Sharp letters, like hard words and blows, are the product of impulse and denote lack of self-control. They never accomplish so much as can be done by moderate and courteous expression, and they do alienate many valuable customers. If you intend to sue a man it is quite possible to tell him so politely and to make him feel that he is treating you unfairly and putting you into a disagreeable situation; but if you yield to the temptation to tell him that he is a thief, you may be sure that he will at once decide never to pay you a cent unless he is forced to do so. Courtesy is the first rule of letters and of all business intercourse. It pays in money and it pays in self-respect and happiness. A few years ago the writer had occasion to visit the offices of the two largest businesses in the world. I went unannounced and unknown, without any credentials whatsoever except my personal card. The kindly, attentive and prolonged consideration I received confirmed my previous observation that courtesy and success are handmaidens, and that only the small man is likely to be impolite. Let every letter that goes out of your offices add a little to the sum total of your friendships.

The second essential of letter writing is directness. This is an indispensable attribute of literary style, but it may be readily acquired by any man who has a sufficiently clear and logical mind to manage a business. By "directness" we mean something quite different from abruptness or brusqueness. When you sit down to dictate a letter you have some definite message in mind. If you haven't, don't begin to dictate until you know exactly what you

wish to convey and have it in orderly fashion in your mind. You may wish to give information, or to ask information, or to confer a favor or to request one, or to give advice or to seek it. It makes no difference what be the nature of your letter, if the thing is confused in your mind you cannot write anything except a confusing letter. Having determined what you wish to convey, let the very first sentence take up your message, and let each succeeding sentence carry it on in orderly fashion, so that the mind of the recipient will go naturally along with your thought.

Let me illustrate from fiction. When you pick up one of Sir Arthur Conan Doyle's stories or one of Robert Louis Stevenson's novels, something happens in the very first sentence. Your attention is instantly caught and your mind is carried along resistlessly to the very end. That is directness. Watson and Holmes are sitting before their fire, while the December rain beats down in Baker Street. There is a knock on the door. A frightened woman enters, and from that moment you are enmeshed in a web of extraordinary and terrible events. Compare this with one of the stories now too prevalent in our periodicals, in which the writer unwisely embarks on an irrelevant introduction beginning, perhaps, in this fashion: "This is the story of a little girl who dreamed dreams," etc. Now, if the story itself does not make clear what kind of a little girl it is about, it is a very bad literary job. Personally, I am no longer able to get past the introduction of any story so begun, and I don't think I have missed a lot.

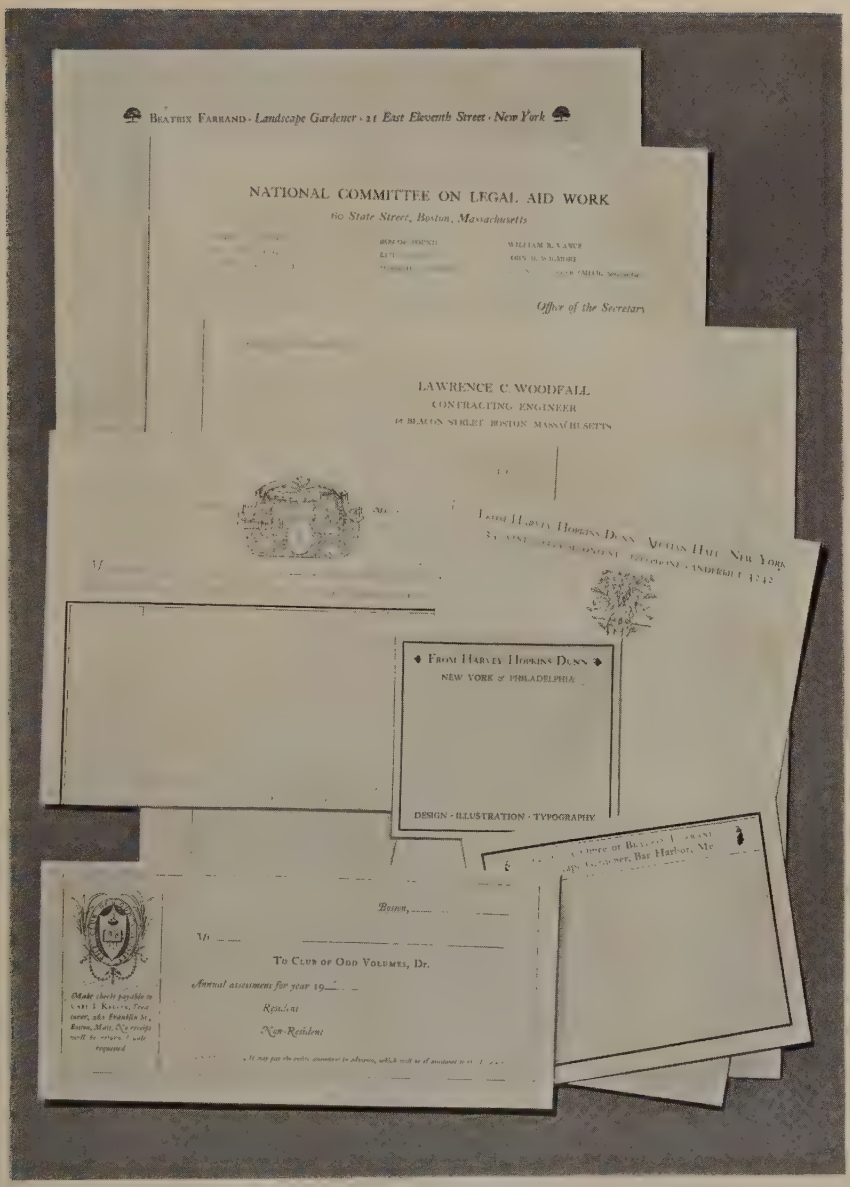
There is a school of writers of so-called "clever" letters which sins egregiously in this regard, and many of them are sales managers. Not long ago we had a letter in our own office which devoted a whole page to the narrative of an experience in a shell hole "somewhere in France." It was a labored and artificial production at best, as nearly all such letters are; and only our interest in the mistakes of letter-writers induced us to read to the end. To our astonishment, it turned out to be an appeal to buy coal, though we dare say that not ten per cent of the people who received that letter ever got

far enough along to find out what was wanted. Tell your story from the first to the last line, and be sure that, if the man you are writing to is a real business prospect, he will be interested enough to read it. Having told your story, quit. Don't try to tell it again in another way. Redundancy and repetition are merely a confession that you have failed to state your case clearly, and their only effect is confusion. Moreover, in floundering and repeating you are very likely to say something that you don't mean. Clear thinking and clear writing must go together. Without the first the second is impossible.

The third quality of excellence in a letter is but another phase of the second. It is simplicity or clarity. Don't fall into long and involved sentences or use big words merely to let your correspondent know how great is your vocabulary. We are not advocating letters like the lessons in the readers of childhood days, when it was assumed that at certain stages of life words of only two syllables could be understood. If it is necessary for the exact expression of your thought to employ an uncommon word, by all means use it. Anything that is written spontaneously will make a favorable impression and will not savor of pedantry and false pride.

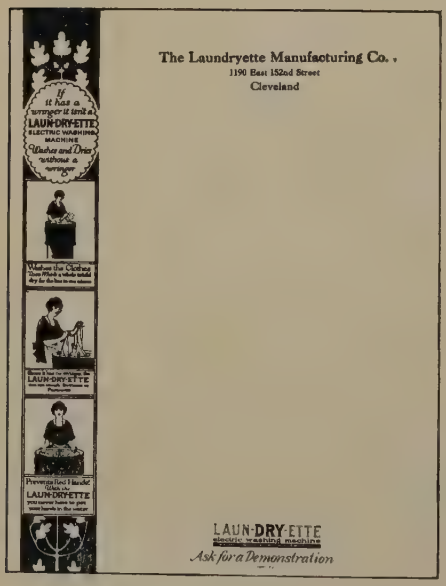
This naturally leads to a consideration of the language of letters that are advertisements. There has lately been quite a vogue of colloquialism. "Write naturally; write as you talk; imagine that the man you are writing to is sitting just across your desk," are some of the habitual slogans of these modernists. Their intent is honest and their purpose sane, in so far as they are trying to induce people to get away from the stilted, hackneyed forms and phrases that used to make up nearly all business letters and much advertising. But the course they so easily suggest is full of dangers and may readily lead to an utter loss of dignity, impressiveness and prestige. Breezy writing, like humor, requires the light and certain touch, and unfortunately but few of us have it or can acquire it.

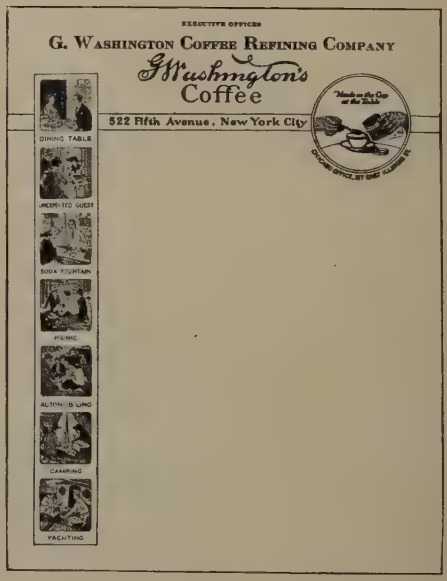
The plain truth is that writing *is* a more formal manner of ex-



Work of a Famous Press

Mr. Updike, of the famous Merrymount Press, has provided us with these examples of artistic typography in letter-heads, statements and envelopes. They show how distinction may be achieved through simplicity and that sense of proportion that is called "taste"





Courtesy Printers' Ink Monthly

Illustrated Letter-Heads

These line etchings show several examples of illustrated letter-heads in which a certain amount of advertising is automatically carried with every letter

pression than talking, and a great deal that sounds well in conversation seems trifling, crude, or even offensive in print. The words are not flavored by the personality of the writer, as they are when one speaks, and they must stand on their own merit or fall. How often have I heard public speakers of such expansive personality that I began to smile and feel content the moment they arose. And what a disillusionment it was to read the speech that had made so happy an impression, in the cold type of the morning-after newspaper! The very element of permanence that is inherent in the written word suggests that it be well considered, and the thought that you commit to paper is entitled to a more solid and lasting vehicle than the ephemeral slang of the day. The one safe middle ground for the letter-writer is naturalness.

Be friendly as well as courteous in your letters. Probably the greatest enemies to good letter writing that have arisen in our day were the "efficiency experts," now happily well on their way to oblivion. The flair for short cuts in working and writing was widespread in the first years of this century, and probably was most general during the hysterical years of the Great War. "Lost motion" became the cardinal industrial sin, and, to the devotees of the efficiency cult, a needless step or an unrequired word was about on a par with pro-Germanism in that day or horse stealing in the nineties. Man was to be elevated into the category of machines, to be stoked with a certain amount of fuel energy and guaranteed to run without stopping for a given number of hours on a fixed and predetermined quantity of vitamines.

Now, man is not a machine, but a complex human thing, complicated with a mass of vague wishes, hopes, desires and ambitions. When he is touched sympathetically in any of his numberless points of contact he will respond with very good work. So efficiency has been stripped of much of its flapdoodle, and in the salvaging of the kernel of good that was in it men are coming to work a little better and more happily. Knowledge of human nature and sympathy with it are indispensable in conducting a business, just

as they are in writing a good letter or advertisement. The main effect of "efficiency" on letter writing was a tendency to make letters so concise that they were robbed of their most fertile creative power —the personal and friendly touch that makes good-will. I believe that every man likes to be saluted by his own name rather than as "Dear Sir." I believe that "cordially," "faithfully," and "sincerely" are more expressive and significant than the meaningless "Yours truly." I believe that, if you have a personal acquaintance or a kindly feeling for the man to whom you are writing, a little expression of good-will is never misplaced. But generous and friendly expressions must have some basis in the heart of the writer, or, by some intuition, the recipient will sense that they are but a hollow form, like the "With assurance of my personal regard" that winds up the letters most congressmen send to the pests back home who are bedeviling them for a pension.

What I have said about letters applies equally, I think, to all direct advertisements, which are but modified and elaborated forms of letters. There is no set of rules that can confer on any man the gift of literary excellence or of plain common sense. The most that rules can do is to point out broadly some common pitfalls to be avoided.

Before me is a recent book on letter writing, produced by a young friend of mine who has unquestionably improved the quality of the letters going out of a very large establishment. It is of the type of book so popular with many advertisement writers and talkers, and is filled with what they are always calling "brass tacks." Whatever "brass tacks" are, I don't know, unless they be very definite, concrete, pointed things. This book contains chapter after chapter of "don'ts," and while the advice is in the main sound, I sympathize deeply with the letter-writer who is caught in such a maze of inhibitions.

At the outset is a long list of trite phrases and words that are all too common in business letters. But I should hate to have to subscribe to a pledge never to use any of them again; and my friend

goes a bit far when he attacks so sound a word as "advise" with this comment: " 'Advise'—the most abused, misused and overworked word in business writing. It means to give advice, not to inform or tell." Now the most authoritative dictionary of the English language with which I am familiar defines "advise" as "To give information, to communicate notice to." It is in many instances a stronger word than "tell," and despite the fact that it has been overworked, it is not one whit more stilted or artificial than "inform."

"I'll tell the world," quoth the "flapper" to the "sheik." "I'm tellin' you," says the street urchin to his gang. These are true colloquialisms. Do you want them in your letters?

We have said before that letters are more formal than talk, and an occasional recurrence of an old form or of an usage that has come down from earlier and more formal days is not a fatal defect.

The writing of many routine letters is a hard job. Acknowledgments of orders are a good example. It may be necessary to write many letters on substantially the same subject to a single correspondent. There is no sense in striving to put originality into such letters. Make them polite, friendly and individual by the use of any natural variations of expression, but don't make them foolish by an obvious squirming to get into a new verbal posture.

A friendly, natural and logical letter is a sufficient aspiration for all of us who are not especially gifted. Any letter so written will not seem perfunctory.

It should be needless to add that, as one's letters represent him and his business, they should be written on worthy stationery. A cheap and slovenly letter does not suggest an important and well-conducted business.

As many letters are not individual, but are sent to lists of customers or prospective customers, the various duplicating devices are of general interest. In late years they have been greatly improved. It is well, however, when planning duplicate letters to remember that the main value and interest of a letter comes from

the fact that it is an individual communication, and once the recipient discovers that he has received a form letter, his interest sinks toward the vanishing point. It is important, therefore, that all appearance of a circular be eliminated. This can be accomplished by very careful operators of duplicating machines; or if one wishes entirely individual letters, an automatic typewriter may be used.

The last thing in a book may have a better chance of being read than what is buried in its drab interior, so I am going to put in a detail that was omitted in the first edition. May I add that my own experience in distributing the first edition of this book brought home to me the importance of what I am about to suggest.

In more than one place in these pages we have tried to emphasize the personal and human element in business as a creator of good-will. We have said that every man likes to have an identity and to be individually recognized by his business correspondents. Therefore he likes to be saluted in his own name and he wants to see his name correctly spelled.

But how, we ask, are people to address you correctly if your name is not legibly written or printed on your letter? You create a great and needless annoyance every time you scrawl a signature on a letter.

In distributing the first edition of *The Buckeye Book of Direct Advertising*, I have received perhaps five thousand letters and requests. How many weary hours have my typist and I expended trying to decipher signatures that looked like a section of the Rosetta stone, and trying to reconcile our reading of names with the initials the stenographer had put in. With what relief would we find the name printed on the letterhead or typed in full below.

A good many years ago, when I was a young newspaper reporter, I spent an evening with Mr. S. S. McClure, the magazine publisher, who was marooned in our town between trains. We went together to a telegraph office, where Mr. McClure dispatched

a message to a famous sanitarium where he was accustomed to rest from time to time. I observed the extreme care with which he signed his name and remarked that he had a signature of unusual legibility. "I always take pains to write my name so that it cannot possibly be misread," said he. "The context always gives a clue to my message, even if it is not very carefully written, but there is nothing to indicate what my name is except the letters it contains. Therefore I always write it as legibly as I can."

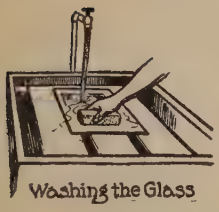
This is a little thing to remember all these years, but it stands out among all the interesting things Mr. McClure said that evening. It is one of the many judicious qualities that made him a conspicuously successful man.

My parting word to the writers of letters is, then — Type Your Signature on every letter you write.

APPENDIX

HOW A LINE CUT IS MADE

(Courtesy Baltimore-Maryland Engraving Co.)



Washing the Glass

The glass is cleaned with lye and washed carefully.

Coating Glass with Albumen

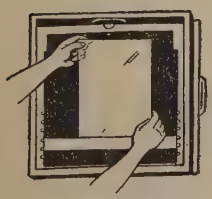
The glass is then coated with white of egg (albumen) dissolved in water and allowed to dry.

Coating with Collodion

The glass is next coated with collodion, which is allowed to set until it is partly dry.

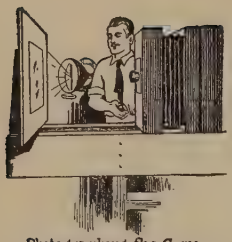
Dipping Plate in Silver Bath

The glass is then dipped in a light-proof tank containing nitrate of silver, and allowed to remain about five minutes, during which time the silver nitrate deposits on collodion surface of glass, making the surface sensitive to light.



Placing Wet Plate in Plate Holder

The sensitized plate (or wet plate) is now placed in the plate-holder. (This operation must be done in the dark-room.)



Photographing the Copy

The plate-holder is attached to the camera and the slide withdrawn, the lens uncapped and the exposure is made on the wet plate.

Developing the Plate

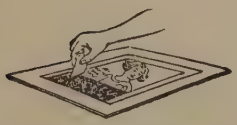
The wet plate is next developed and fixed in the dark-room. It is now a negative.

Coating with Rubber

The negative is first coated with rubber cement, and after it is dry, with a coating of collodion.

Stripping the Negative Film

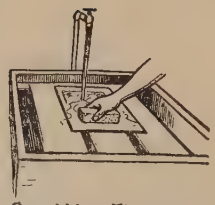
The negative is next cut, and then soaked in acetic acid and stripped off the glass.



Squeegeeing–Turned Negative to Plate Glass

The negative film is now placed on a sheet of ¼-inch plate glass with a number of other negatives, and the film is turned over, so when finished the picture will not read backwards.

The polished plate is rubbed with powdered pumice and water to obtain a matt surface for coating to adhere to.

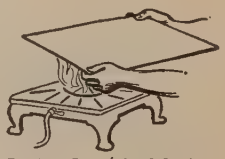


Scrubbing Zinc Plate with Powdered Pumice

The zinc plate is coated with a solution of white of egg (albumen) and water and bichromate of ammonia.

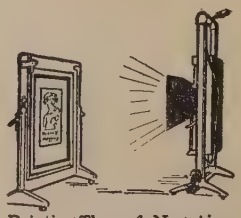
Coating with Sensitize Solution

The coated plate is then dried over a gas stove in a dark-room.



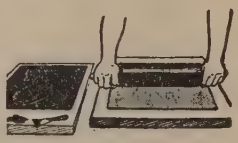
Drying Sensitized Coating on Zinc Plate

The negative is now placed in a printing-frame and the sensitized side of zinc plate placed in close contact with negative and exposed to powerful electric light for about four minutes.



Printing Through Negative on Zinc Plate

The zinc plate or "print" is then rolled with a leather roller and specially prepared ink.



Rolling Ink over Zinc Print

Removing Ink & Coating From Unexposed Parts

The zinc plate is next placed under a faucet of running water and gently rubbed over with a tuft of cotton. Wherever the negative was transparent, the light made the coating on the zinc insoluble, and this remains on the zinc as the picture. The rest of the coating washes off, leaving the bare zinc exposed.

Powdering Zinc Plate with Dragons Blood

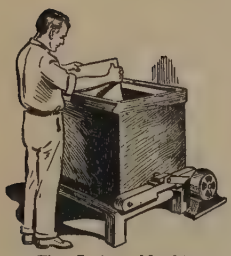
The zinc print is now slightly warmed, so the ink becomes "tacky," and then it is dusted over with dragon's-blood, which sticks only to the inked portions of the plate.

Heating Zinc Plate

The dragon's-blood coating on the ink is then heated over a gas furnace until it melts.

Cooling Zinc Plate

The heated plate is then quickly cooled, so that the dragon's-blood forms an acid-proof coating over all the lines in the picture.



Zinc Etching Machine

The zinc plate is next placed in an etching-machine containing nitric acid and water, which dashes acid over surface of plate and etches away the unprotected portions of the zinc plate. The first etching or bite only requires about thirty seconds.

The zinc plate after the first bite is dusted over with dragon's-blood again, and the surplus powder carefully brushed off the plate, special care being taken to brush the dragon's-blood close up against the etched side of the line in one direction.

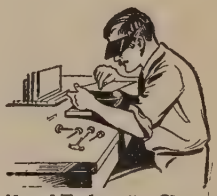
Powdering Zinc Plate with Dragons Blood.

The plate is heated over a gas furnace until the dragon's-blood melts and covers top and side of the line. The operation is repeated three more times, until all lines have had dragon's-blood coating from all four sides. The zinc plate is now put back in the etching-machine for the second bite, which lasts about 1½ minutes, after which each side is again dusted with dragon's-blood and heated and cooled and put back in etching-machine for third bite. This lasts about three minutes. It is then again dusted with dragon's-blood, heated and cooled four times more and put back in etching-machine for the last bite, which requires about eight minutes. After this operation the acid-proof top is removed with hot lye.

The etched zinc plate must now have the more open etched spaces routed so they will not catch the ink from the press rollers and print.

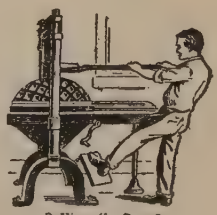
Routing Machine.

The zinc etching must now be hand tooled or trimmed, to assure perfection.

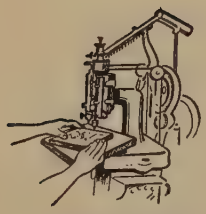


Hand Tooling the Plate.

A proof is now pulled from the plate and carefully compared with the original copy.

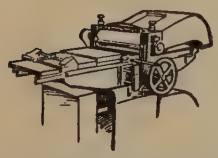


Pulling the Proof



Blocking the Plate

The zinc etching is next nailed on a wood block by a nailing-machine.

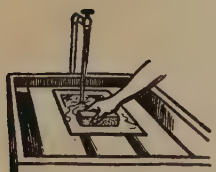


Planing the Cut Type High

The blocked plate is now placed on a planing-machine and the back of the plate is planed off until it is exactly type high. It is now ready for the printer.

HOW A HALFTONE IS MADE

(Courtesy Baltimore-Maryland Engraving Co.)



Washing the Glass

The glass is cleaned with lye and washed carefully.

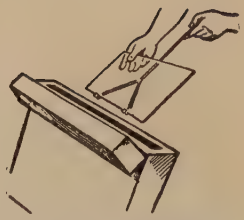
Coating Glass with Albumen

The glass is then coated with white of egg (albumen) dissolved in water and allowed to dry.

Coating with Collodion

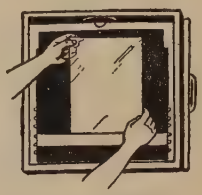
The glass is next coated with collodion, which is allowed to set until it is partly dry.

The glass is then dipped in a light-proof tank containing nitrate of silver and allowed to remain about five minutes, during which time the silver nitrate deposits on collodion surface of glass, making the surface sensitive to light.



Dipping Plate in Silver Bath.

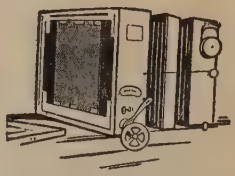
The sensitized plate (or wet plate) is now placed in the plate-holder. (This operation must be done in the dark-room).



Placing Wet Plate in Plate Holder

Halftone screen—made of two pieces of plate glass. Each glass plate has opaque (parallel) lines engraved on it diagonally, and these two glass plates are cemented together so that the opaque lines cross each other at right angles, forming a mesh or screen. The number of opaque lines ruled to the inch determines the screen. Those in general use are 60, 70, 85, 110, 120, 133, 150, 175.

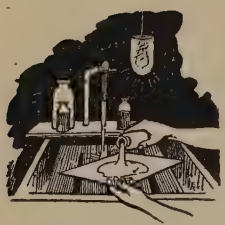
The halftone screen is placed in back of camera on an adjustable frame which allows the screen to be moved very close to surface of wet plate in plate-holder, and equally distant from it at all points.



Half-tone Screen Placed in Camera

When the lens is uncapped, the light in the camera passes through the openings in the screen before reaching the wet plate, and this causes the picture to be broken into dots.

Photographing the Copy



Developing the Plate

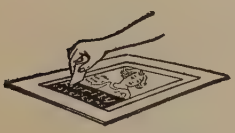
The wet plate is next developed and fixed in the dark-room. It is now a negative.

Coating with Rubber

The negative is first coated with rubber cement, and after it is dry, with a coating of collodion.

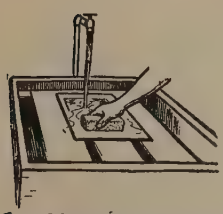
Stripping the Negative Film

The negative is next cut, and then soaked in acetic acid and stripped off the glass.



Squeegeeing—Turned Negative to Plate Glass.

The negative film is now placed on a sheet of ¼-inch plate glass, with a number of other negatives, and the film is turned over, so when finished the picture will not read backwards.

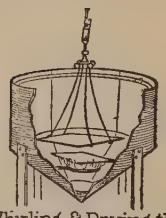


Scrubbing Copper Plate with Powdered Pumice

The copper plate is rubbed with powdered pumice and water to obtain a matt surface for coating to adhere to.

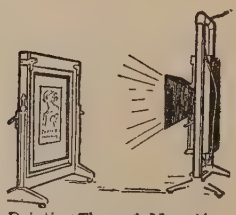
Coating Copper with Sensitize Solution.

The copper plate is coated with a solution of fish glue and bichromate of ammonia, and dried in a dark-room by whirling it in a tank, face down, over a gas stove.



Whirling & Drying the Coated Copper Plate.

The negative is now placed in a printing-frame and the sensitized side of zinc plate placed in close contact with negative and exposed to powerful electric light for about four minutes.



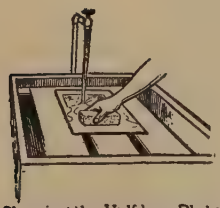
Printing Through Negative on Copper Plate

The copper plate or print is again taken into the dark-room and placed under a faucet of running water. This dissolves the coating between the dots, which is the part of coating that was not exposed to the light. The plate is then soaked in violet aniline dye, which colors each dot and makes the picture show clearly on the metal.

Washing the Coating From Unexposed Parts of Copper Print

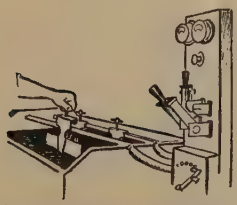
The print is next "burnt in," or heated over a gas stove and then cooled slowly. This turns the coating into a hard acid-proof enamel.

Burning in Copper Plate



Cleaning the Half-tone Plate

The "burnt in" plate is now cleaned carefully with a mixture of acetic acid and salt, to remove all traces of coating from between the dots.

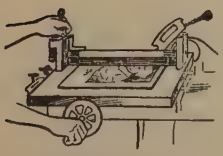


Electric Etching Machine

The plate is next placed in an electric etching-machine, which dissolves the exposed copper between the dots. This is a new method which gives much greater depth and better printing and electrotyping quality.

Re-etching the Plate

The halftone plate is next re-etched by carefully painting over the dark portions of the picture with an acid-proof coating, and then etching the rest of the dots again, so that those in the lighter parts of the picture become smaller, with more white space between them, which adds greatly to the tone values of the picture.



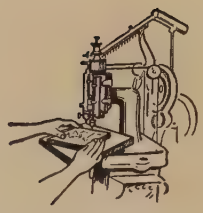
Beveling the Plate

The halftone plate is next beveled for nailing, and the black border line machined on it.

Hand Tooling the Plate

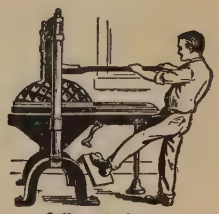
The halftone plate must next be hand tooled to assure perfection.

The halftone plate is next nailed on a wood block by a nailing-machine.



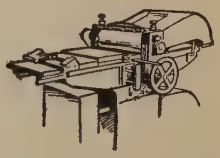
Blocking the Plate

A proof is now pulled from the plate and carefully compared with the original copy.



Pulling the Proof

The blocked plate is now placed on a planing-machine and the back of the block is planed off until it is exactly type high. It is now ready for the printer.



Planing the Cut Type High

THE ART OF WOOD ENGRAVING

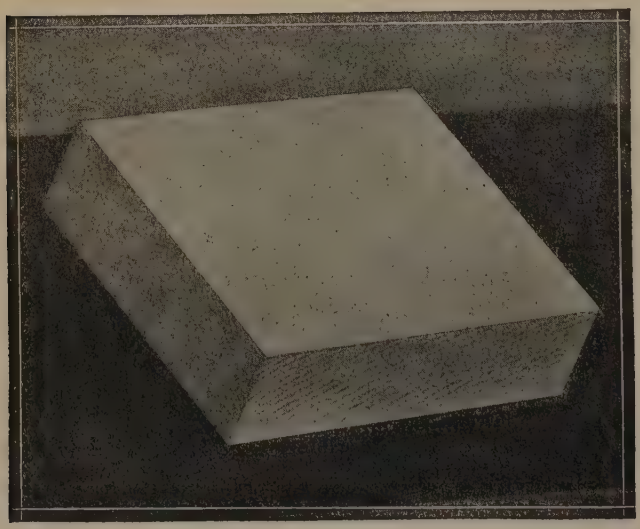
To the Crescent Engraving Company, Chicago, we are indebted for the following historical and explanatory notes on the art of wood engraving. The six stages of production are illustrated and the following comment was prepared for us by Mr. J. W. Furner.

THE OBJECT—Step One

Mechanical symbols have been employed for ages to portray thought and substance. Archaeologists have brought to light many striking examples in the ancient carvings and hieroglyphics of prehistoric man. In the Stone Age man's motive, no doubt, was purely the human desire to perpetuate passing events.

No man or group of men have been able to definitely trace the origin of the ancient art of wood engraving. The meagre records we have found are dated so far back that in the hazy past these records become legendary.

There is evidence that the ancient Egyptians and Romans employed the wood block for marking documents. Handwriting being a rare accomplishment, they were forced to adopt some mechanical system to overcome this deficiency. The general opinion, however, among those qualified to speak with authority, is that wood engraving was first employed in China about 1120 B. C. It has been traced without question to 930 A. D. Therefore, we are indebted to the Chinese for that which is distinctive among the graphic arts.



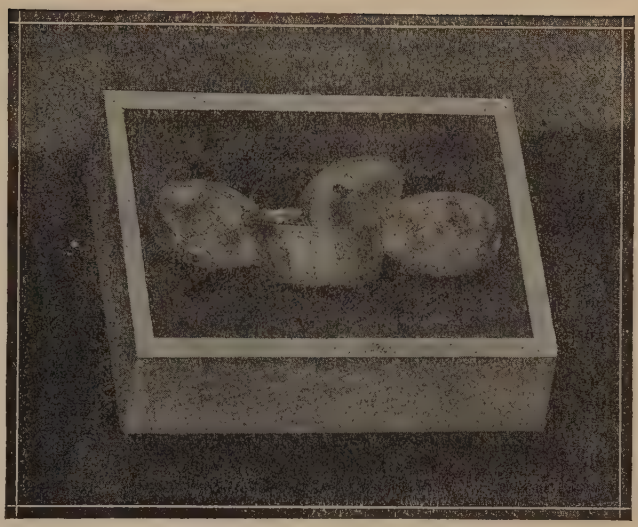
THE WOOD BLOCK—Step Two

Germany, France, Italy and Holland all lay claim to the introduction of this art to Europe, but it is generally conceded that the Venetians gave it the start which carried it to Germany, where it received its chief stimulus.

Early in the Fifteenth Century it was greatly employed in producing playing cards, and religious

teachers used it extensively in portraying Biblical subjects. The earliest known print, found in an old Latin manuscript, represents St. Christopher carrying the infant Saviour across the sea, and is dated 1423.

Following this European activity we have the birth of the idea of illustrating. Many books called "Block Books," including type and illustration, were engraved on wood and impressions made by pressing paper against the face of the block. Some of these old blocks were printed in two colors, blue and red.



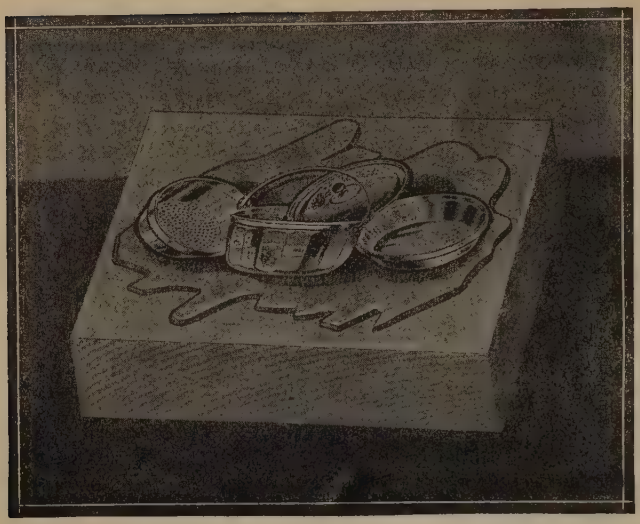
THE PRINT—Step Three

As printing became more general, illustrated books were more frequent in Germany, France and Italy, and reached England about 1476. Caxton, the pioneer printer, issued a book on chess which he illustrated with wood engravings which he made himself. While Caxton was using and developing the printing art in England (1476-1491), wood engraving suffered a decline in Europe until 1504, when Albrecht Durer's first work appeared.

Durer was perhaps the greatest of all wood engravers. His work is distinctive and beautiful, and the subtle blending of light and shadow was remarkable. The blocks he engraved were rich in detail and were characterized by a consummate faithfulness to nature. His work revolutionized and stimulated this art.

Following Durer and his contemporaries came Hans Holbein. In addition to being a wood engrav-

ENGRAVED—Step Four



Routed and Finished—Step Five

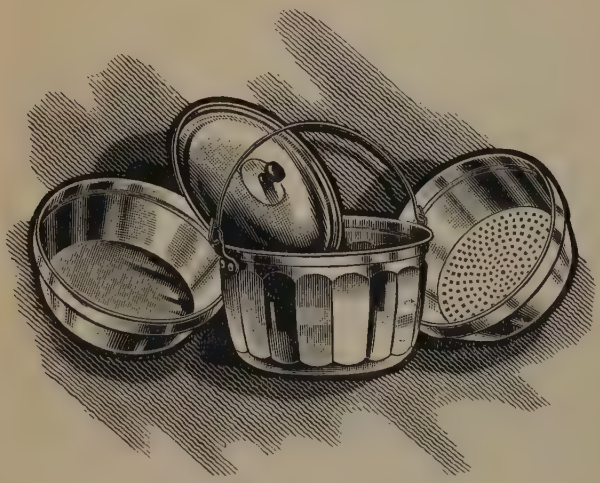
er, he was a renowned painter. He holds first rank of all the engravers from the Netherlands and had many followers.

Thomas Bewick, an Englishman (1753-1828), proved to be the greatest developer of the art and is known as the father of modern wood engraving. He drew his own blocks. In 1804 he published his History of British Birds and Quadrupeds. The birds were executed with great skill.

Our present method had of necessity to be speeded up to take its place with the newer methods of engraving. The camera was brought into use and played an essential part in placing wood engraving on a par with other methods.

Trained artists, together with photography, have given us a well established system whereby speed in production and faithful adherence to detail has enabled us to cope successfully with mechanical mediums.

About 1890 wood engraving was superseded by the process methods and suffered a decline. After the novelty of these methods had worn off a revival of interest in the use of woodcuts took place. With the advent of the mail-order house, early in the Twentieth Century, it took on a new commercial aspect, that probably will never be replaced.



The Proof—Step Six

All woodcuts are engraved on boxwood, imported from Asiatic Turkey. Boxwood has the closest grain of any wood known and will hold a fine, clean, unbroken line.

In placing the subject upon the boxwood, which is the first step, two methods are employed—drawing and photography. In the first the artist draws the image direct on the surface of the wood block. Only

artists of great skill and mechanical precision are fitted for this work. In photographing on the block the negative is first made, either from the article itself, or photograph or print of the article, and this negative is printed on the block, which has been sensitized. The photograph on the block is then fixed to keep it from fading and the block is ready for the engraver.

In making woodcuts, as the subject is drawn or photographed directly on the wood in the same size as the cut is to be made, it is not necessary to retouch photographs used as copies. Any corrections or changes are taken care of by drawing on the block before the engraving is begun. Woodcuts can be made from any copies, photographs, wash or pen drawings, pencil drawings or sketches, blue prints, prints of other engravings, or from the subject direct.

The engraving is always done on the end of the grain, not across the grain. Those parts which are to appear white in the printing are cut entirely away and those which are to impress the ink on the paper are left untouched. To put it colloquially, the making of a wood engraving is "taking out the whites and leaving in the blacks."

Three kinds of engraving tools are used in making woodcuts; each of a varying degree of fineness. First, there are the gravers, which include liners with from one to ten lines on a single tool; then there are the tint tools, with which the delicate work of shading and tinting is done; thirdly, the gouges for routing.

The first step in the actual work of engraving is to make a cut with a graver on each side of every line. Then the parts to appear white in the printing are cut away with the gouges. The picture is outlined where needed, and after this is done the block is gone over with the tint tools.

It is in the use of the tint tools that the real skill of the engraver is brought out. With them he lines the block in such a way as to accurately reproduce the shading of the subject, making the flat tones reappear in the woodcut, not as lifeless and meaningless lines, but as distinctive reproductions of the texture of fabrics and metals or whatever subject the woodcut is to illustrate, and to bring them out exactly as they appear to the eye. This is why the woodcut is an eye-perfect illustration.

It must be borne in mind that woodcuts are entirely hand made and for this reason have depth and cleanness of line. For this reason, also, the woodcut excels in bringing out fine mechanical details of construction or contrasts of metal and material.

As woodcuts are open-line cuts, the superior printing quality of the woodcut is maintained when electrotypes are made for duplicates. Hundreds or thousands of electrotypes can be made from the woodcut pattern, without in any way injuring it as a pattern and all of these electrotypes will print as clear and bright as the original. The open, deep clean lines of the woodcut give it superior printing qualities. Woodcuts, or electrotypes of them, will print sharp on almost any paper and under any printing conditions.

TYPES AND ORNAMENTS

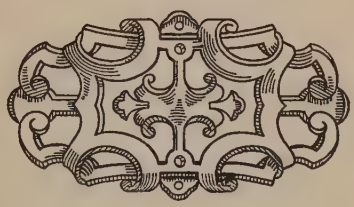
When the preparation of this book was undertaken we thought it would be helpful to the printing and advertising industries to have before them, in convenient form, a varied series of typographical specimens. The American Type Founders Company, of Jersey City, generously offered to provide us with a group of such examples, and to the cooperation of that famous company and Messrs. Berry and Parker, of its typographical department, we are indebted for the interesting specimens that follow. The series includes examples of fine typography and the leading classical type faces, as well as a considerable number of initials, borders and ornaments.

The variety of types, initials, borders and decorations which are now provided by the American Type Founders Company, as well as by the manufacturers of the great composing machines, is enormous. The prices at which they may be bought were to the writer a revelation. In the production of the originals the finest designers and craftsmen are employed, and the benefit of all their creative labors is given to the printing and advertising industries of the country.

Tasteful embellishment is by these services made available to every printer, and its cost is so small that it will not prove prohibitive even in the shop doing the simplest and least expensive work. The value of such service to the printing industry of America cannot be overestimated and printers who fail to avail themselves of the opportunities thus afforded, do themselves an injustice. With so many examples of good typography as the founders put out, there is small excuse for slovenly work.

DIRECT ADVERTISING

PRINCIPLES AND PRACTICE



By CHARLES A. MACFARLANE

Published by

THE BECKETT PAPER COMPANY

HAMILTON, OHIO

Buckeye Cover

THE LARGEST SELLING BRAND OF COVER PAPERS IN THE WORLD, ARE MADE ONLY BY

THE BECKETT PAPER COMPANY

MAKERS OF GOOD PAPER IN HAMILTON, OHIO SINCE 1848

Buckeye Cover Envelopes

INSURE UNITY AND HARMONY IN YOUR ADVERTISING LITERATURE

Goudy Handtooled and Goudy Bold Teague Borders

BUCKEYE
COVER

IS MANUFACTURED
IN HAMILTON,
OHIO, BY

The BECKETT
PAPER COMPANY

MAKERS OF GOOD PAPERS
SINCE 1848

The superior quality of Buckeye Covers
has made them the largest selling brand
of cover papers in the world

Cloister Lightface Interrelating Borders

BUCKEYE COVER ENVELOPES

Are Made in a Variety of Beautiful Colors and Useful Sizes

BEAUTY STRENGTH

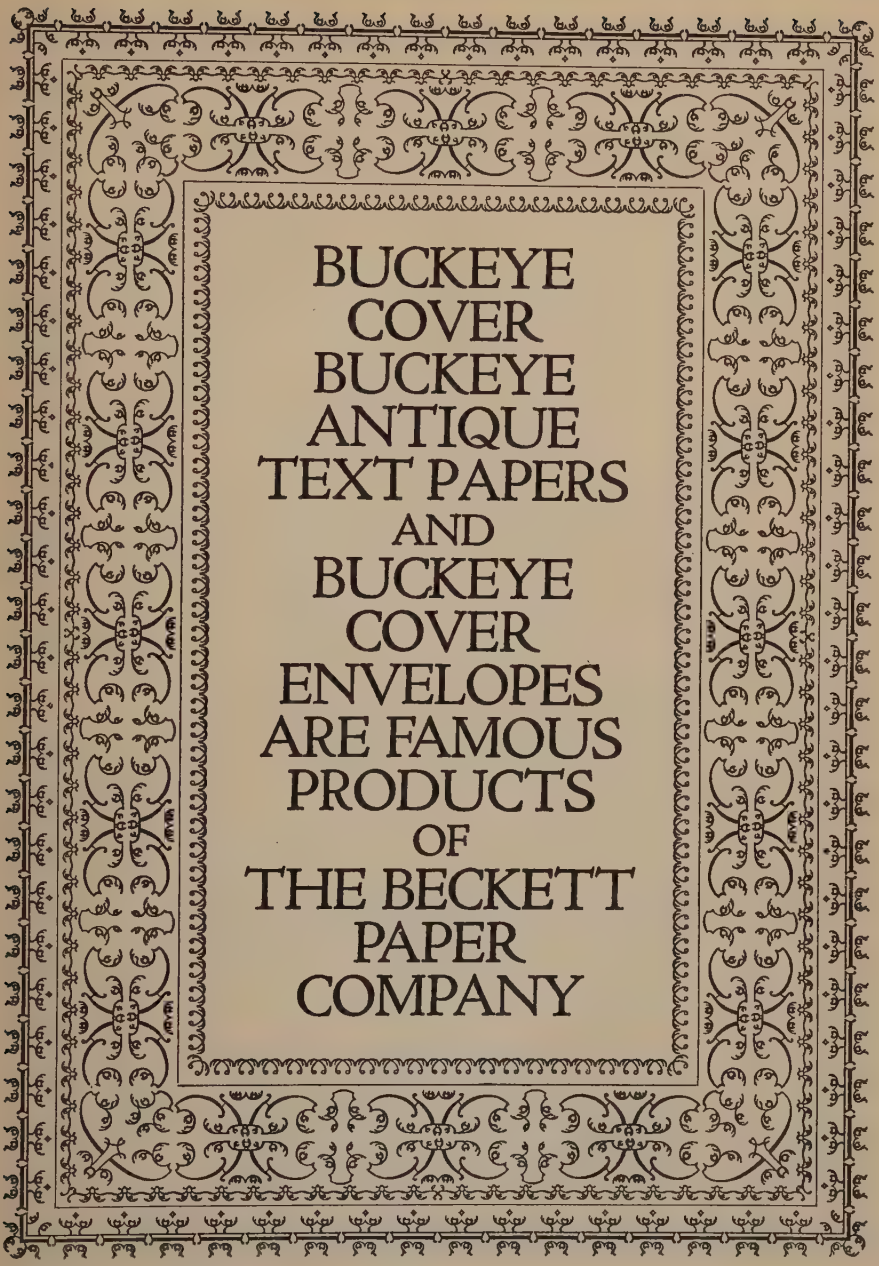
Too often handsome and convincing printed matter has gone into the waste paper basket unopened and unread because it was concealed in an envelope that utterly failed to convey any impression of the enclosure. Your next pamphlet or catalog order should specify Buckeye Cover, with Buckeye Cover Envelopes and Buckeye Antique Text Paper, for then you will be assured unity and harmony in your advertising literature.

DISTINCTIVE ECONOMICAL

Beckett Paper Company

Makers of Good Papers in Hamilton, Ohio, since 1848

Garamond and Italic Teague Borders



Cloister Title Interrelating Border

GIFTS OF CHARM

BEAUTIFUL gifts that carry, delightfully, one's sincerest greetings and good wishes can be found at Holt's. Each and every item in this shop may be ordered by mail or telephone, at no extra charge for packing or shipping to any section of the United States

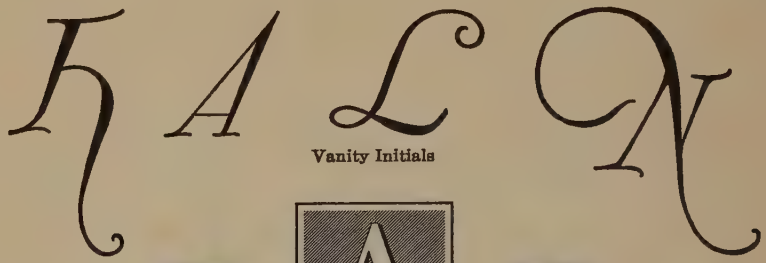
HOLT'S

Gift Shop De Luxe

BOSTON

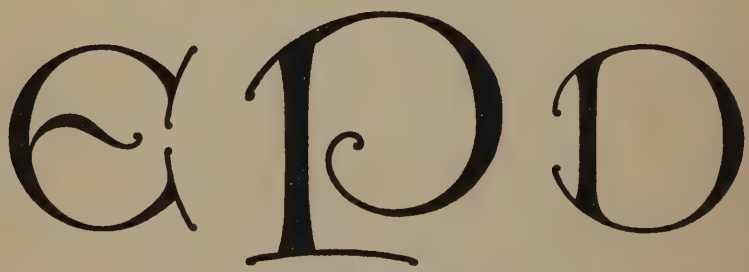
Fournier and Nicolas Cochin Vogue Initial Roters Illustrator Teague Borders

Cloister Initials



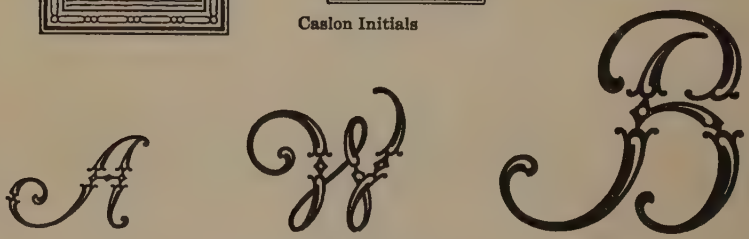
Vanity Initials

Bodoni Shaded Initials



Calligraph Initials

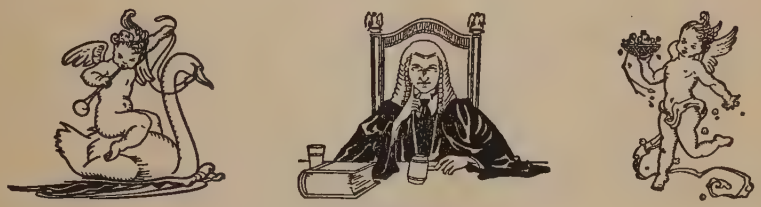
Caslon Initials



Vogue Initials

Cleland Combination Ornaments

Cleland Ornaments

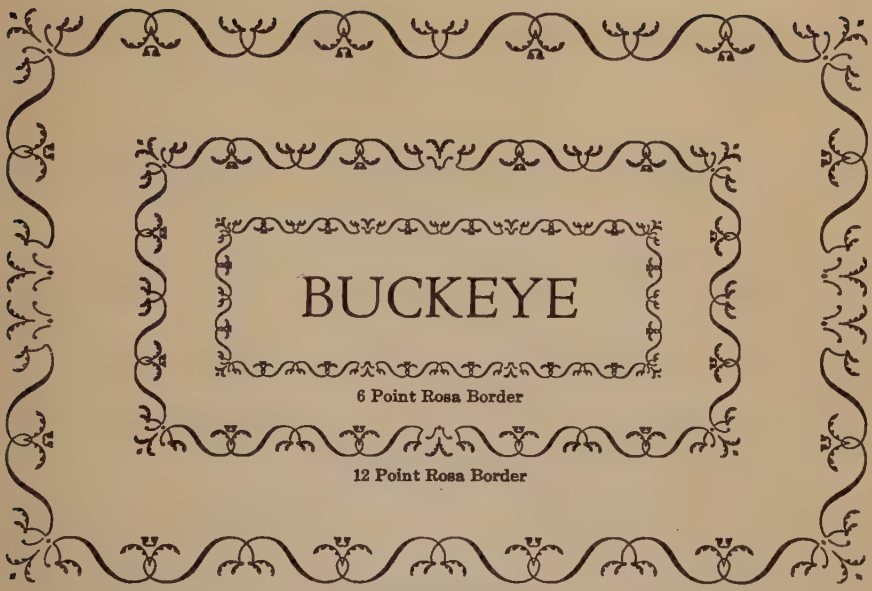


Roters Illustrators

Roters Illustrators

Haftel Ornaments

Interrelating Borders



6 Point Rosa Border

12 Point Rosa Border

18 Point Rosa Border

6 Point Cleland Border

8 Point Cleland Border

12 Point Cleland Border

12 Point Teague Border

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6 Point Teague Border

6 Point Teague Border

6 Point Teague Border

ENCLOSE YOUR ADVERTISING MATTER IN ENVELOPES THAT WILL COMMAND THE RECIPIENT'S ATTENTION AND BE IN HARMONY WITH THE CONTENTS

PRINTERS and Advertisers have hardly begun to appreciate the importance of enclosing advertising matter in envelopes that will arrest the attention of the recipient and at the same time be in harmony with the printed contents. Very frequently handsome and convincing publicity literature has gone into the waste paper basket unopened and unread because it was concealed in an envelope that utterly failed to convey any worthy impression of the enclosure. When you are selecting a cover paper for your catalog or booklet, you naturally specify Buckeye Cover, because you know it is the last word in strength, endurance, beauty and prestige. Would it not be wise then to put your catalog or pamphlet in a container which would be instantly suggestive of its contents and which would challenge the respect and attention of the person to whom it is addressed? Its long and tough fiber renders Buckeye Cover peculiarly adaptable to envelope *use. Buckeye Envelopes are but little more expensive than the commonplace kind. Buckeye Envelopes will*

12 Point Garamond opened with one point leads
Tory Ornament Tory Initial

The demand for Buckeye Covers is greater today than ever. They are unquestionably the largest selling cover papers anywhere. Quantity production has made it possible for The Beckett Paper Company to give more for the money, both in quality and in service, than could have been given had not Buckeye Covers proved to be so popular. The leadership of the brand has been consistently maintained—it has been demonstrated repeatedly and conclusively that the user has benefited by this leadership. The keeping of the price within reason while improving the texture of the entire line, the preparation and publication of diversified forms of business-building suggestions, and particularly the arranging for the manufacture and distribution of Buckeye Cover Envelopes are a few of the many advantages which the printers and advertisers have shared in the saving that resulted from the increased manufacturing and marketing efficiency that most generous patronage has enabled The Beckett Paper Company to *achieve. Buckeye Covers are the easiest covers to buy and also the easiest to use*

6 Point Garamond opened
with two point leads

ENCLOSE YOUR ADVERTISING MATTER IN ENVELOPES THAT WILL COMMAND THE RECIPIENT'S ATTENTION AND BE IN HARMONY WITH THE CONTENTS

PRINTERS and Advertisers have not always fully realized the importance of enclosing advertising matter in envelopes that will arrest the attention of the recipient and at the same time be in harmony with the printed contents. Very often handsome and convincing advertising literature has gone into the waste paper basket unopened and unread because it was concealed in an envelope that utterly failed to convey any worthy impression of the enclosure. When you are selecting a cover paper for your catalog or booklet you naturally specify Buckeye Cover, because you know it is the last word in beauty, strength, endurance and prestige. Would it not be wise to put your catalog or pamphlet in a container that would be instantly suggestive of its contents and challenge the respect and attention of the person to whom it is addressed? Its long, tough fiber renders Buckeye Cover peculiarly adaptable to envelope use. Buckeye Envelopes are but little more expensive than the commonplace kind. Buckeye Envelopes will insure unity and harmony in your advertising literature. A wide range of distinctive colors is available, and the designer of the job to be printed will appreciate the field of opportunity opened to him by the use of appropriate and harmonious envelopes. We have issued a portfolio of Buckeye Cover Envelopes in a variety of colors and sizes. The designs printed on the samples are simple, yet attractive, and easily within the reach of any good craftsman. A glance will convince you

12 Point Cloister Lightface set solid Calligraph Initial

The demand for Buckeye Covers is greater today than ever. They are unquestionably the largest selling cover papers in the world. Quantity production has enabled The Beckett Paper Company to give more for the money in both quality and service than could have been given if Buckeye Covers had not proved so popular. The leadership of the brand has been steadily maintained and it has been demonstrated repeatedly and conclusively that every user has benefited by this leadership. Keeping the price within reason, improving the texture of the entire line, the preparation and publication of various forms of business-building suggestions, and particularly in arranging for the manufacture and distribution of Buckeye Cover Envelopes are just a few of the advantages printers and advertisers have shared in the saving resulting from the increased manufacturing and marketing efficiency that a generous patronage has helped The Beckett Paper Company to achieve. Buckeye Covers are the easiest covers to buy and also the easiest covers to use, because they are backed up by a service that facilitates at all times a satisfactory selection and invariably ensures effective deliveries

6 Point Cloister Lightface opened with two point leads

THE IMPORTANCE OF ENCLOSING YOUR ADVERTISING MATTER IN ENVELOPES WHICH WILL COMMAND ATTENTION

PRINTERS and Advertisers have not always realized fully the importance of enclosing advertising matter in envelopes that will arrest the attention of the recipient and at the same time be in harmony with the printed contents. Much too often attractive and convincing advertising literature has gone into the waste paper basket unopened and unread, because it was concealed in an envelope that failed to convey a particular impression of the enclosure. When you are selecting a cover paper for your catalog or booklet you naturally specify Buckeye Cover, because you know it is the last word in beauty, strength, endurance, prestige. Would it not be a wise move to put your catalog or pamphlet in

18 Point Garamond. two point leaded

ENORMOUS DEMAND FOR BUCKEYE COVERS TODAY

They are without doubt the largest selling cover papers in the world. Quantity production has enabled The Beckett Paper Company to give more for the money in both quality and service than could have been done if Buckeye Covers had not proved so popular. The leadership of the brand has been steadily maintained and it has been demonstrated repeatedly and conclusively that every user has benefited by this leadership. Having the price within reason, improving the texture of the entire line, the preparation and publication of various forms of business-building suggestions

10 Point Garamond. two point leaded

BUCKEYE COVER ENVELOPES PLEASED
Printers and advertisers have not fully realized the importance of enclosing advertising matter in en-
velopes that will attract the attention of the recipient

18 Point Caslon Oldstyle No. 471 and Italic

BUCKEYE COVER ENVELOPES USED
Printers and advertisers have not yet fully realized the importance of enclosing adver-
tising matter in envelopes that attract attention

18 Point Goudy Oldstyle and Italic

BUCKEYE COVER ENVELOPES PLEASED
Printers and advertisers have not fully realized the importance of enclosing advertising matter
in envelopes that attract attention of recipients

18 Point Bodoni and Italic

BUCKEYE COVER ENVELOPES MATCHED
Printers and advertisers have not fully realized the real importance of sending advertising matter in envelopes
that will attract the attention and admiration of the recipient

18 Point Cloister Oldstyle and Italic

BUCKEYE COVER PAPERS USED
Printers and advertisers have not yet realized the importance of enclosing
advertising in an envelope to match

18 Point Caslon Bold and Italic

USING BUCKEYE COVER PAPERS
Printers and advertisers have not as yet fully realized the importance of sending
advertising matter in matched envelopes

18 Point Goudy Bold and Italic

BUCKEYE COVER ENVELOPES PLEASE
Printers and advertisers have not yet fully realized the great importance of enclosing
advertising matter in envelopes that attract

18 Point Bodoni Bold and Italic

BUCKEYE COVER ENVELOPES PLEASED
Printers and advertisers have not yet realized the great importance of enclosing advertising matter
in envelopes that attract attention of the recipients

18 Point Cloister Bold and Italic

BUCKEYE COVER ENVELOPES USED
Printers and advertisers have not fully realized the importance of enclosing their advertising matter in
envelopes that attract the attention of the recipient

18 Point Cheltenham Oldstyle and Italic

BUCKEYE COVER ENVELOPES MATCHED
Printers and advertisers have not fully realized the real importance of enclosing advertising matter in
envelopes that will attract the attention of the recipient

18 Point Garamond and Italic

THE BUCKEYE COVER ENVELOPES
Printers and advertisers have not as yet fully realized the importance of enclosing
advertising matter in envelopes that will

18 Point Century Expanded and Italic

SUPERIOR BUCKEYE ENVELOPES
Printers and advertisers have not as yet fully realized the importance of enclosing
their advertising matter in an envelope

18 Point Bookman Oldstyle and Italic

BUCKEYE COVER PAPERS PLEASED
Printers and advertisers have not yet fully realized the importance of sending adver-
tising matter in envelopes which attract

18 Point Cheltenham Bold and Italic

BUCKEYE COVER ENVELOPES PLEASED
Printers and advertisers have not fully realized the importance of enclosing their advertising
matter in envelopes which will attract attention

18 Point Garamond Bold and Italic

BUCKEYE COVER PAPERS PLEASE
Printers and advertisers have not fully realized the importance of sending their
matter in envelopes which will attract

18 Point Century Bold and Italic

BUCKEYE COVER PAPERS USED
Printers and advertisers have not yet fully realized the great importance of enclosing
advertising matter in an envelope which

18 Point Scotch Roman and Italic

PROOF-READING

It is essential that any printed matter that is worthy of the name be correct in spelling, punctuation, capitalization, and general composition. For this reason proof-reading is an accomplishment that every printer and advertiser must possess.

The original copy should be correct and legible. This will assist the compositor in setting it accurately. But a certain amount of error will creep into almost every composition and it is the duty of the proof-reader to eliminate it.

While the only true function of the proof-reader is the correction of physical error, the highest type of proof-reader may extend his effort into fields that are really editorial, and may correct errors of fact or usage committed by the author. In commercial work, however, the proof-reader should never take such liberties; but should call the attention of the responsible author to any points that are questionable.

We recall an eulogy of a famous proof-reader that appeared in an American periodical on the occasion of his retirement. The writer said that on one occasion the proof-reader was reading a piece of copy which referred to a date in history, as for example, the fifth of May, 1457. The author made a subsequent allusion to that day as falling on Tuesday. The proof-reader was so punctilious that he made an investigation which showed that the date referred to, nearly five hundred years before, fell on Thursday, not Tuesday.

So soon as a piece of advertising is set in type a print is made from this type on a proof-press. This is carefully read and all errors marked for correction. This initial proof is called a "first proof," or a "rough proof." After the compositor has made the corrections marked, a second proof is made, and this is called a "revised proof." This is again carefully read to check whether all corrections marked have been made. Occasionally errors that were overlooked in the first reading are discovered. It is possible, also, that the compositor, in making the corrections marked has committed other errors. This danger is magnified when the type is cast in full lines. When corrections on the revised proof have been made the matter is again read and when all error is eliminated the proof is marked "O. K."

cap Large initial letter.
Take out all spacing.
Contract spacing.
Reverse turned letter
¶ New paragraph where marked.
no ¶ No paragraph here.
Move to right or left.
Move up or down.
lead Insert lead.
Insert space between words.
eq # Correct uneven spacing.
X Change this imperfect letter.
ffi Ligature instead of separate letters.
ital Change to italics; also indicated by —— under word.
sm.c Change to small caps; also indicated by ═══ under word
caps Change to capitals; also indicated by ≡≡≡ under word.
rom Change to Roman type.
bf Change to bold face.
w f Change type, wrong font
Spell out abbreviation or numeral.

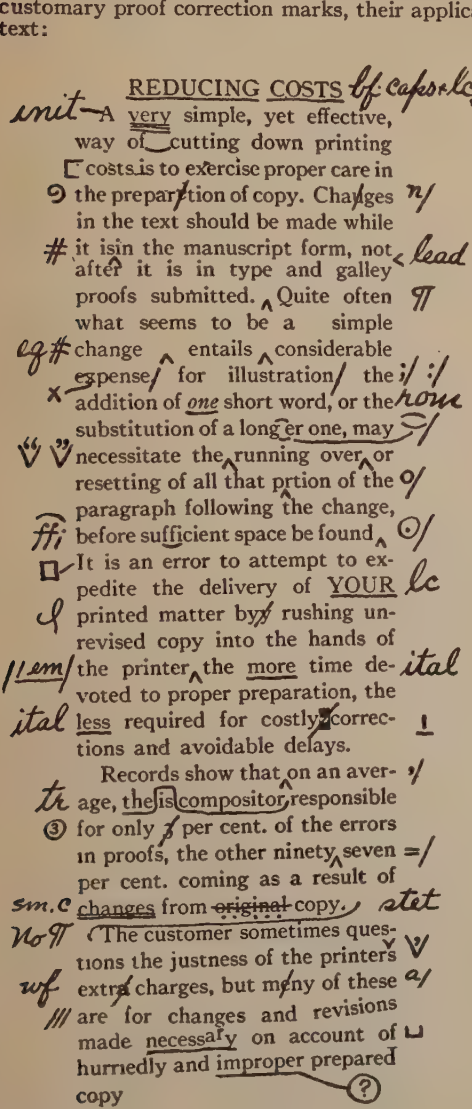
a/ Change letter as indicated.
tr Transpose letters or words.
lc Put in lower case type.
Delete mark, take out.
Push down space.
..... Retain this word, "stet" being usually written in the margin.
/// Straighten lines.
Indent one em.
,/ Insert comma.
⊙/ Insert period.
=/ Insert hyphen.
Insert apostrophe.
Insert quotation marks.
[/] Insert brackets.
/ em/ Insert one-em dash.
/ 2 em/ Insert two-em dash.
/ en/ Insert en dash.
⊙ Insert colon.
;/ Insert semicolon.
∧ Make corrections indicated in margin.
(?) Query to author.

Courtesy Commercial Engraving Publishing Company

In important work printers usually submit final proofs to the customer and his "O. K." is authority to proceed with the presswork. From the printer's point of view this is the safer practice because the customer cannot go behind his own "O. K.", if error is discovered in the finished production.

The revision of proofs must be continued until all error is corrected, but in well-conducted establishments two readings are usually enough.

The examples herewith, taken from *Commercial Engraving and Printing*, show the customary proof correction marks, their application to a proof, and the final corrected text:



Reducing Costs

A VERY simple, yet effective, way of cutting down printing costs is to exercise proper care in the preparation of copy. Changes in the text should be made while it is in the manuscript form, not after it is in type and galley proofs submitted.

Quite often what seems to be a simple change entails considerable expense; for illustration: the addition of one short word, or the substitution of a longer one, may necessitate the "running over" or resetting of all that portion of the paragraph following the change before sufficient space be found.

It is an error to attempt to expedite the delivery of your printed matter by rushing unrevised copy into the hands of the printer—the *more* time devoted to proper preparation, the *less* required for costly corrections and avoidable delays.

Records show that, on an average, the compositor is responsible for only three per cent. of the errors in proofs, the other ninety-seven per cent. coming as a result of CHANGES from original copy. The customer sometimes questions the justness of the printer's extra charges, but many of these are for changes and revisions made necessary on account of hurriedly prepared copy.

Courtesy Commercial Engraving Publishing Company

PRINTERS' HELPS

EMS AND INCHES

The term "em" is probably the most commonly used word in the vocabulary of the printer and compositor. An "em" is the square of the body of any size of type and is used as a standard of measurement. As there are approximately seventy-two points to the inch one will readily see that one square inch of eight point, for example, would contain nine lines, if set solid, and would be nine ems in width. Therefore, in specifying type widths in ems, be careful to state the size of the em in mind. Ordinarily when no size is mentioned, the printer will take it for granted that twelve-point or pica ems are wanted—the terms "twelve-point" and "pica" being synonomous.

EMS IN ONE SQUARE INCH

Type Size	Ems Per Square Inch
6-point	144
7-point	106
8-point	81
9-point	64
10-point	52
11-point	43
12-point	36

WORDS IN A SQUARE INCH

The approximate number of words per square inch that may be set in the various type sizes is:

Type	Words	Type	Words
6-point leaded	34	10-point leaded	16
6-point solid	47	10-point solid	21
7-point leaded	27	11-point leaded	14
7-point solid	38	11-point solid	17
8-point leaded	23	12-point leaded	11
8-point solid	32	12-point solid	14
9-point leaded	21	14-point solid	11
9-point solid	28	18-point solid	7

When the matter is of a technical nature involving longer terms than are ordinarily used the number of words per square inch will naturally be reduced.

WIDTHS FOR EASY READING

Benjamin Sherbow suggests that the following column widths are the limit for ease of reading:

6-point type	10 picas wide, about 1⅝ inches
8-point type	13 picas wide, about 2⅛ inches
10-point type	15 picas wide, about 2½ inches
12-point type	21 picas wide, about 3½ inches
14-point type	24 picas wide, about 4 inches
18-point type	30 picas wide, about 5 inches

TO ESTIMATE SPACE REQUIRED

To estimate the amount of printed space required for a given amount of copy, or conversely, to ascertain the amount of copy required to fill a given type space, count the words on one page of copy. Then count the words on one page of the type to be used. To ascertain the number of printed pages required multiply the number of words on a page of copy by the number of pages of copy and divide by the number of words on one printed page. To determine the amount of copy required multiply the number of words on one printed page by the number of pages and divide by the number of words on one page of copy. The results given are, of course, approximate, but usually sufficiently accurate.

MODERN AND EARLY DESIGNATIONS OF TYPE SIZES

Type sizes are now universally designated by the "point" system. The present designations and the former ones are:

Present	Early
4-point	Brilliant
4. 5 point	Diamond
5-point	Pearl
5. 5-point	Agate
6-point	Nonpareil
7-point	Minion
8-point	Brevier
9-point	Bourgeois
10-point	Long Primer
11-point	Small Pica
12-point	Pica
14-point	English
16-point	Columbian
18-point	Great Primer
20-point	Paragon
24-point	Double Pica
30-point	Double English
36-point	Double Great Primer
42-point	Double Paragon
72-point	Canon

SIZES OF BOOKS

Folio—A half sheet once folded making four pages.
Quarto—A half sheet folded into four sheets or eight pages.
Octavo—A half sheet folded into eight leaves or sixteen pages; when folded into sixteen leaves it is called a 16mo.
Duodecimo—Folded into twelve leaves the sheet makes a duodecimo; into eighteen leaves an 18mo, and into twenty-four leaves a 24mo.

LEAF SIZES BEFORE TRIMMING

Folio	12 x 19
Quarto	9½ x 12
8vo or Octavo	8¼ x 11½
Super-Royal 8vo	7 x 11
Royal 8vo	6½ x 10
Medium 8vo	6 x 9½
Demy 8vo	5½ x 8½
Medium 12mo or Duodecimo	5⅛ x 7⅔
Medium 16mo or Sextodecimo	4½ x 6¾
Medium 18mo or Octodecimo	4 x 6⅓
Cap 8vo	4¼ x 7
Super-Royal 32mo	3½ x 5½

WRITING PAPER SIZE DESIGNATIONS

Cap	14 x 17	Double Medium	23 x 36
Double Cap	14 x 34	Royal	19 x 24
Double Cap	17 x 28	Double Royal	19 x 48
Double Double Cap	17 x 56	Double Royal	24 x 38
Double Double Cap	28 x 34	Super Royal	20 x 28
Crown	15 x 19	Double Super Royal	20 x 56
Double Crown	19 x 30	Double Super Royal	28 x 40
Demy	16 x 21	Imperial	23 x 31
Double Demy	21 x 32	Elephant	23 x 28
Folio	17 x 22	Columbier	23 x 34
Double Folio	22 x 34	Columbier	24 x 48
Medium	18 x 23	Atlas	26 x 33
Double Medium	18 x 46	Double Elephant	27 x 40

BASIS WEIGHT OF PAPERS

The expression basis of weight, or base-weight, is universally used to express the weight of paper. It, in fact, indicates the weight of an individual sheet in terms of the weight of a ream of that particular paper. For example, the expression "basis 20 x 26—65," as applied to a cover paper, such as Buckeye Cover, means simply this: the weight of one ream of cover paper of that weight basis is 65 pounds.

The use of the ream, instead of an individual sheet, in expressing weight standards unquestionably arose from the fact that the weight of a single sheet is so small that it could only be determined by special scales and would have to be expressed in a fraction that would be difficult to remember. In addition a trifling variation from standard in the sheet that happened to be weighed, would become a large amount when multiplied by the thousands of sheets that might be required, and an inaccuracy in weighing would be similarly multiplied.

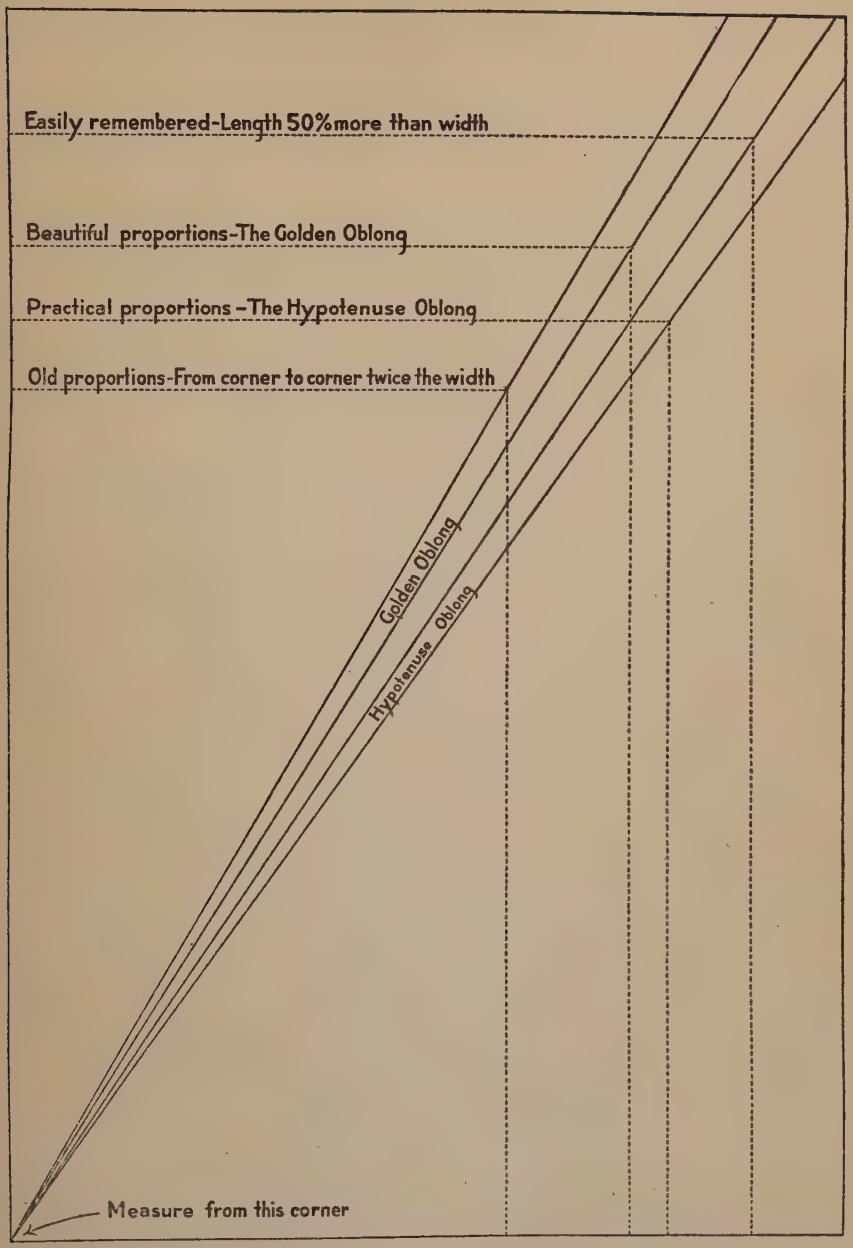
To express weight on any standard basis it is, of course, necessary to establish a basic size of the sheets, and these basic sizes are as follows:

Book paper	25 x 38
Bristols	22.5 x 28.5
Cover papers	20 x 26
Writing papers	17 x 22
Blotting papers	19 x 24
Tissue papers	20 x 30
Newsprint	24 x 36
Wrappings	24 x 36

The number of sheets in a ream is now established by custom as 500 in all cases, except tissue and wrapping. In these grades the ream remains 480 sheets, which is the true original ream.

TO FIND EQUIVALENT PAPER

If you have the size and weight of the paper you desire to match, and the size of the paper you wish to use, multiply the width bv the length of the size desired to be used thus securing the number of square inches in the sheet you propose to use. Multiply the number of square inches by the weight of the basis paper and divide the product by the number of square inches in the basis sheet. The result will be the weight of the size desired.



Courtesy American Printer

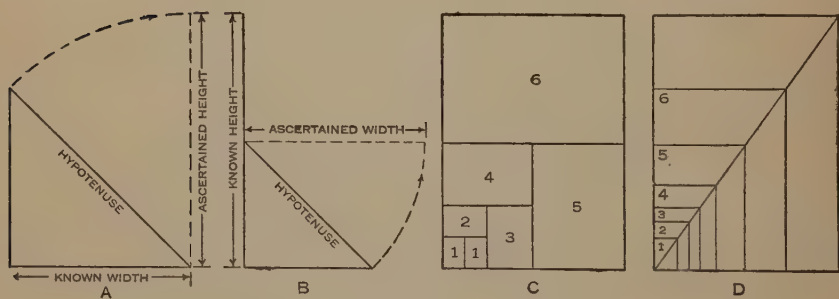
MEASURING PAPER PROPORTIONS

Use this diagram to measure proportions for the pages of books, catalogs, circulars, programs and the like. The golden oblong is the most beautiful. The hypotenuse oblong is the most useful, as, cut in half or doubled in size, it retains the same proportions. The other two proportions are those used by printers in the last century

ECONOMICAL SIZES OF BOOKLETS

Following are common sizes of catalogues and booklets and the number of pieces for each that will cut from standard sizes of book and cover paper:

Size of Page	Sheet Size	Cover Paper Size
3¼ x 5⅛ cuts from 28	x 44— 8, 16, 32 pages	23 x 33—18 out
3¾ x 5⅛ cuts from 32	x 44— 8, 16, 32 pages	23 x 33—16 out
3 x 6 cuts from 25	x 38—24 pages	20 x 26—12 out
3⅞ x 5⅜ cuts from 33	x 46—16, 32 pages	23 x 33—16 out
3¾ x 7 cuts from 32	x 44—24 pages	23 x 33—12 out
4½ x 5⅞ cuts from 25	x 38— 8, 16, 32 pages	20 x 26— 8 out
3⅞ x 7¼ cuts from 33	x 46—24 pages	23 x 33—12 out
4 x 9⅛ cuts from 25	x 38—24 pages	20 x 26— 6 out
5 x 6⅝ cuts from 28	x 42— 8, 16, 32 pages	23 x 33— 9 out
4⅞ x 7¼ cuts from 30½	x 41— 8, 16, 32 pages	20 x 26— 6 out
5¼ x 6⅝ cuts from 28	x 44— 8, 16, 32 pages	23 x 33— 9 out
4½ x 8 cuts from 25	x 38—24 pages	20 x 26— 6 out
5¼ x 7½ cuts from 32	x 44— 8, 16, 32 pages	23 x 33— 8 out
5½ x 7⅞ cuts from 33	x 46— 8, 16, 32 pages	23 x 33— 8 out
4¾ x 9⅞ cuts from 30½	x 41—24 pages	23 x 33— 6 out
5¼ x 10¼ cuts from 32	x 44—24 pages	23 x 33— 6 out
6 x 9⅛ cuts from 25	x 38— 8, 16, 32 pages	20 x 26— 4 out
6¼ x 9¼ cuts from 26	x 29—24 pages	20 x 26— 4 out
7½ x 10⅝ cuts from 32	x 44— 8, 16, 32 pages	23 x 33— 4 out
8 x 11⅛ cuts from 33	x 46— 8, 16, 32 pages	23 x 33— 4 out
9¼ x 12⅛ cuts from 25	x 38— 8, 16 pages	20 x 26— 2 out



Courtesy Commercial Engraving Publishing Company

The Hypotenuse Oblong

The hypotenuse oblong is so called because the length or width of the page is determined by the hypotenuse. It is the only possible rectangle so proportioned that when doubled indefinitely the resulting oblong always bears the same proportion of width to length. If the short side of the page is known, as in figure A, draw a perpendicular line of equal length to make equal sides of a right-angle triangle, and the length of the hypotenuse will be the exact height of the hypotenuse oblong desired. Figure B shows method of ascertaining width. Figure C shows oblong reductions obtained by folding

ENVELOPE SIZES

Commercial Envelopes

No. 5	$3\frac{1}{16}$ x $5\frac{1}{2}$	No. $7\frac{1}{2}$	$3\frac{7}{8}$ x $7\frac{1}{2}$
No. 6	$3\frac{3}{8}$ x 6	No. 9	$3\frac{7}{8}$ x $8\frac{7}{8}$
No. $6\frac{1}{4}$	$3\frac{1}{2}$ x 6	No. 10	$4\frac{1}{8}$ x $9\frac{1}{2}$
No. $6\frac{1}{2}$	$3\frac{9}{16}$ x $6\frac{1}{4}$	No. 11	$4\frac{1}{2}$ x $10\frac{3}{8}$
No. $6\frac{3}{4}$	$3\frac{5}{8}$ x $6\frac{1}{2}$	No. 12	$4\frac{3}{4}$ x 11
No. 7	$3\frac{3}{4}$ x $6\frac{3}{4}$	No. 14	5 x $11\frac{1}{2}$

Baronials

No. 4	$3\frac{5}{8}$ x $4\frac{11}{16}$	No. $5\frac{3}{4}$	$4\frac{1}{2}$ x $5\frac{3}{4}$
No. 5	$4\frac{1}{8}$ x $5\frac{1}{8}$	No. 6	5 x 6
No. $5\frac{1}{2}$	$4\frac{3}{8}$ x $5\frac{5}{8}$		

Buckeye Cover Envelopes (Stock Sizes)

In Twelve Colors

5 x $7\frac{1}{2}$
$5\frac{1}{2}$ x $8\frac{1}{4}$
$6\frac{1}{2}$ x $9\frac{1}{2}$
$7\frac{1}{2}$ x $10\frac{1}{2}$
$8\frac{1}{4}$ x $11\frac{1}{4}$
$9\frac{1}{2}$ x $12\frac{1}{2}$

Special sizes and special fasteners to order.

A GLOSSARY

Of Printing and Advertising Terms

A

Against the Grain—A term descriptive of paper folding, and applied to a fold that runs at right angles to the direction in which the fibres in a sheet of paper tend to lie. The grain in paper runs parallel to the paper machine and is caused by the forward flow of water on the wire.

Air-Brush—A form of pencil in which the ink is applied by spray through air pressure. It applies color to flat surfaces evenly and in any tone desired. Extensively used in retouching and in making wash drawings. The instrument never touches the work.

Air-Dried—Bond papers in which the sizing is dried by special air blasts, a faster and less perfect process than drying on poles in lofts, and a slower but better process than drying on the steam driers of the paper-machine.

Aluminotype—A duplication of type or engravings in aluminum made from a plaster of Paris mold. Its lightness and hardness and immunity from destructive chemical action are advantages.

Animal-Sized—Descriptive of any fine paper which has been sized with glue or gelatin, as distinguished from starch or other size of vegetable origin. Used only on finer grades.

Announcements—Fine stationery used for making announcements, either social or of a business nature, such as weddings, new addresses, changes in line or policy, new partnerships or connections, etc.

Antiquarian—A paper size, 31 x 53 inches.

Antique Finish—The finish or surface of paper that has been subjected to little or no calendering and is characteristically soft and uneven. Much used for artistic effects.

Antonym—A term of opposite meaning. The antonym of "synonym."

Aquatint—A process of chemical etching on copper or steel by which printed effects resembling fine drawings or sepias are produced.

Aquatone —A planographic printing process, based on patent No. 1,453,239, issued to Robert John in April, 1923. It is a modification or development of collotype, or photo-gelatin printing, giving results comparable to photo-gelatin work, but claimed to be forty times as fast. From the voluminous patent specifications these extracts are taken: "A zinc or aluminum sheet is given an exceedingly fine grain and coated with a thin solution of a hard gelatin. After whirling and drying the gelatin film is further hardened with one ounce of formaldehyde in 32 ounces of alcohol for five minutes. This gelatin film is then sensitized with 450 grains of ammonium bichromate in 16 ounces of water and 32 ounces of alcohol. When dry the sensitized metal plate is exposed to light under a halftone negative of 400 lines to the inch or a grain negative of 1,200 grains to the inch. The degree of fineness of the grain is limited only by the screen. To give the plate 'selective ink receptivity' it is not washed, but submitted to a bath of 95% grain alcohol for two minutes, then washed in water for five minutes to remove the free bichromate. Two minutes' soaking in grain alcohol removes the water and the gelatin is then baked in an oven for three minutes at a temperature of 400 degrees Fahrenheit. This toughens the areas of gelatin unhardened by light without reducing their water receptiveness and further makes the gelatin adhere more firmly to its metal plate support. The plate, without any etching, goes direct on the offset press and is printed 'faster than ever before.' The enamel printing surface is perfectly smooth."

Artist's Board—A fine bristol-board suitable for drawing with pen or pencil or for water color.

Ascender—A typographical term. Ascending letters are all Roman and Italic capitals, and in the lower case: b, d, f, h, k, l, t. Fine ascenders are found in the Oldstyle Caslon and modern Bodoni type families. That part of a type that projects above the upper shoulder of the type.

Asbestos Paper—A fire-resisting building paper made of asbestos fibre.

B

Backbone—The bound edge of a book.

Back Lining—A paper glued to the backbone of sewed books to bind the signatures better and to keep the backbone of the book free from the backbone of the cover.

Baronial Envelopes—Envelopes less oblong than commercial types and used for more personal or formal correspondence.

Base—The mounting of a printing plate to hold it securely at type height. May be of wood or solid metal. There are also patent bases, usually of ribbed metal, to which plates backed to eleven points in thickness, with edges beveled, may be held in position by hooks while being printed. The advantages are the unyielding strength of metal base, without great weight, and easier make-ready and alteration of register, without readjustment of the entire form.

Basis of Weight—A paper term descriptive of the weight of a single sheet of paper in terms of its weight in full ream lots, of the standard size sheets of that class of paper.

Ben Day—The best known shading-machine, which by means of special screens renders the shading of line etchings easily possible and makes possible variations of tone in any color used.

Bible Paper—A very thin book paper possessing strength and opacity, formerly made of esparto grass and now of rag. Used in large books to reduce bulk, such as Bibles, dictionaries, encyclopædias, etc. Also called "India."

Binder Board—A paper board ordinarily made from mixed papers and lower grade rags, used for the covers of books when covered with cloth.

Bird's-eye—A drawing having the effect of being made from an elevation, usually employed to show a group of buildings, as a manufacturing plant. Ordinarily made as wash drawings, but readily reproduced in line. Objectionable and irrelevant surroundings may be eliminated and perspective improved.

Bleed—To trim into the printed matter of a page, usually in practice into a picture.

Blind Embossing—Embossing in which there is no printing, the design or letters appearing in the color of the paper.

Block—The British term for an engraving or "cut." English engravers are called block-makers.

Blocking Out—Also called opaquing. Covering parts of the negative so that only the article, or part desired to be shown, appears against a black background.

Blue-White—In paper a white with a bluish cast.

Boards—Stiff or rigid papers, usually made on cylinder paper-machines, of waste paper, wood pulp, straw, or low-grade rags.

Body-type—Type of 14-point or less, used for the main body of a composition, as distinguished from the headings or display.

Bogus—A paper term applying to wrapping and cardboard, usually made of old paper.

Bold-face—Type that prints a heavy impression. Also called black-face.

Bonds—A name originally applied to a hard, strong writing-paper suitable for the printing of bonds and documents to be preserved. Now widely used to cover all writing-papers having similar characteristics. The finest bonds are made of new rag stock, the cheapest of all sulphite pulp, and there are endless intermediate grades.

Book End—The paper used for finishing the inside of book covers.

Border—A decorative design surrounding the page, usually of some classical motif. Border should be harmonious with type and approximately of the same weight as the heaviest line of type.

Box Cover—Light-weight cover paper used for covering fancy boxes.

Broadside—A large folder. The principal distinction between the broadside and folder lies in the fact that the main content of the broadside is one unit instead of being divided into pages by the folds. When opened the broadside is a single large advertisement.

Brochure—A pamphlet or treatise bound and stitched in booklet form.

Bulk—A term descriptive of the thickness of a given number of sheets of paper.

Bundling—A book-binding term. The tying up of the folded sections or "signatures" of a book.

C

Calendered Paper—Any paper whose surface has been smoothed and burnished by passage through the rolls of calenders. Calendered papers vary greatly in surface, the super-calendering being the highest finish.

Capitals—The use of capitals has been steadily abridged in late years. They are considered necessary to distinguish proper names, as of persons and places. Continuous composition in capitals is difficult to read.

Case-bound—Referring to a book with stiff cover, in which the cover is made separately and the sewed book inserted later.

Ceriphs—The fine lines in a type face; especially the fine cross lines at top or bottom.

Cerotype—Trade name for a form of wax engraving as used for letter-heads, business cards, envelopes, statements, etc. Susceptible of very delicate treatment and producing an effect comparable to lithography.

Chain Marks—The wider parallel lines in a sheet of laid paper.

Chalk Plates—A form of engraving on a coating of chalky substance on a steel plate. Used mainly for cartoons, etc., and in small newspaper offices without photo-engraving facilities.

Chase—The metal frame in which type is locked for printing.

Chipboard—Paper board made of mixed paper.

Cirkut Camera—A revolving camera used for panoramic views.

Clasp Envelope—An envelope on which the flap is closed with a metal clasp.

Coarse Papers—A term to distinguish such papers as wrappings and tissues from the "fine" papers, which are of higher grade and include writing, cover, and book papers.

Coated Paper—Generally any paper to which a surface coating has been applied; usually a book paper coated with China clay made adhesive with casein and burnished by calendering. Some coated papers are made in dull finish.

Cockle—A pucker in the surface of paper usually developed in drying. More common in bond papers.

Cold Colors—Blue, violet and green.

Colophon—A descriptive inscription, properly at the end of a book, showing ordinarily the imprint of the printer who did the work. It may include other information, and in common usage is applied to such inscriptions at the beginning, as well as the end of a book.

Color—The property of light which causes various objects of the same form to have different appearance to the eye.

Color Filter—A sheet of stained gelatin between glass used in photographing colored objects, to equalize the tone values. Red or yellow are used when object contains much blue. Red, yellow, orange and green cannot be photographed succcessfully without a filter.

Combination Plate—A printing plate which, ordinarily, is part halftone and part etching, though used to cover various kinds of plates in which more than one process has been used to secure a special effect, whether printed in one or more colors.

Commercial—A term applied to a paper of general use and somewhat standard form, as distinguished from papers made for special and more limited purposes. Applied to writings, blottings and tissues.

Condensed—A basic distinction in type design, designating type faces that are narrow or slender.

"Contrasty"—A perversion of contrasting, commonly used to describe photographs in which there is sharp contrast between the dark and light parts of the print. Better engravings are had from photographs of more uniform tone.

Countersunk Dies—Dies designed to produce relief effects in two distinct levels.

Crash Finish—A finish on paper similar to coarse linen, made by the use of crash instead of linen, on the plating calender.

Crayon Drawing—A drawing made with a soft black crayon, usually for strong or impressionistic effects. Not suitable for fine detail. Crayons on rough board are reproduced with line etchings and are much used in newspaper advertising, fascimile reproductions of signatures, etc. Hard crayons on smooth board are used for illustrations, portraits, etc., and may be reproduced by halftone.

Cream—As applied to color in paper, a very light tint of brown.

Crown—A paper size, 15 x 19 inches.

Cut-outs—Printed pieces cut into irregular shapes, frequently outlines, by means of special steel dies.

Cylinder Press—A press in which the type form is flat but the printing is done against a cylinder. In general use for larger work.

D

Deckle Edge—The feathery edge on a sheet of paper, produced by contact with the deckle straps in a paper machine, or by the longitudinal cutting of the sheet on the machine by means of water sprays. In hand-made papers, made in a mold, all four edges are deckle.

Deep-Etched Halftone—A halftone in which the etching is especially deep, to reduce the danger of "filling" in use, and to better adapt the plate to printing on rough surfaces.

Demy—A paper size, 16 x 21 inches.

Descender—A typographical descriptive term. Descending letters are g, j, p, q, and y. Those types which have a large shoulder have very perfect descenders, such as Kennerley and Caslon Oldstyle, No. 471.

Die-sunk—A depressed panel produced by the heavy application of a heated block or die.

Direct Process—A term used to describe halftones made from negatives direct from the object, instead of from photographs, drawings or other copy.

Dirt—In paper-making, any foreign matter in the sheet; usually rubber, metal or vegetable matter, rather than earth.

Display Matter—Printed matter in which conspicuous types are used, often with variations of size and form to make parts of the message more conspicuous. Distinguished from body or text matter. Most newspaper advertisements are displays. Types larger than 14-point are usually regarded as display type.

Doublecap—A paper size, 17 x 28 inches.

Double Coated—An extra-heavily coated paper or board, adapted to very fine screen halftones.

Double-Tone—A printing ink which with one impression gives the effect of two-color tones, producing a soft and artistic effect, but poor for detail.

Double Demy—A paper size, 21 x 32 inches, or twice demy size.

Double Demy Oblong—A paper size, 16 x 42 inches.

Double Doublecap—A paper size, 28 x 34 inches.

Double Double-Folio—A paper size, 34 x 44 inches.

Double Elephant—A paper size, 27 x 40 inches.

Double Flat Foolscap—A paper size, 16 x 26 inches.

Double Folio—A paper size, 22 x 34 inches.

Double Medium—A paper size, 23 x 36 inches.

Double Medium Oblong—A paper size, 18 x 46 inches.

Double Royal—A paper size, 24 x 38 inches.

Double-Thick—Cover paper made by pasting two sheets together, doubling the thickness of the sheet.

Dummy—The preliminary layout for a printing job of the exact size of the proposed work, made from the same papers and of the same bulk. It may be elaborated to any extent desired and is likened to the architect's drawing from which a building is constructed. An essential in creating good printing.

Duotype—Two halftone plates produced from the same black-and-white copy, both made from the same halftone negative, but etched differently, so as to produce the color value in each plate necessary to produce the desired color combination when printed impressions from the two plates are superimposed. As the screen of the two plates is the same, the colors used in printing slightly neutralize each other, because each dot and line prints over the corresponding dot and line in the other cut.

Duplex Paper—Paper having different colors or different finishes on the opposite sides.

E

Eggshell—A paper having a pitted finish, similar to that of an eggshell.

Electrotype—Often called an "electro." The duplicate of an engraving made by the deposit of copper by electrolytic action on a wax or lead mold, made from the original engraving. As many electros as desired can be made from one engraving. Original engravings should never be described as electros.

Elephant—A paper size, 23 x 28 inches.

Em—The square of the body of a type, used as a standard of measurement.

Embossing—Relief printing through the use of dies, called male and female dies. The color is printed before the embossing is done.

En—One-half the square of a type body of any size.

Enamel—A coated paper having either a polished or dull surface.

End Sheets—The odd sheets inside each cover of a book or catalogue, often harmonizing with the cover or contrasting with it.

Engrossing—The designing and execution of memorials, resolutions, certificates, etc., usually by hand, with considerable embellishment. Sometimes, in the less elaborate work, a combination of handwork and type is used.

English Finish—Now generally applied to a finish higher than machine finish and lower than super-calender finish. A book-paper term. In many mills slight modifications in manufacture are made in producing English finish.

Envelope Paper—A paper suitable for envelope manufacture. Should have long fiber to insure good folding qualities and be opaque.

Extended Type—Types whose faces are broader than the normal form. Sometimes called "fat."

F

Fabrikoid—A type of imitation or synthetic leather used in binding.

Facsimile—A reproduction, as of a signature, letter, document or clipping. Usually a line etching.

Felt Side—The smoother side of a sheet of paper, as distinguished from the "wire" side. The side of the sheet that on the paper-machine has contact with the felts, not the fourdrinier wire screen. Sometimes called the "right" side.

Fine Papers—The better papers, such as writing, cover and book paper, in distinction from the "coarse" papers, such as wrapping and tissue.

Flat Proof—Prints made from each plate in a color series, using the color in which that plate is to be printed in the series making up the final multicolor effect.

Flat Writings—Writing papers usually characterized by close formation, short fibre and fine texture. Lacking the strength and "rattle" of bond papers.

Flexible—A book-binding term applying to a book when sewn on raised bands with the thread passing entirely around each band.

Flush Paragraphs—Paragraphs having no indentation. Spacing must be used to separate paragraphs.

Folder—An advertisement with one or more folds in which each face, when folded, constitutes a complete page. The text is never read across the folds, as in a broadside, in which the advertisement is a single unit without regard to the number of folds.

Folio—Page number, either at top or bottom of the page. A paper size, 17 x 22 inches.

Font—The complete assortment of all the different characters of a particular style and size of type.

Foolscap—A paper size, 13 x 16 inches.

Form—Type locked in a chase and ready to put on the press.

Format—The size and shape of a book; the general style and make-up of a book.

Formation—The disposition of the fibers in a sheet of paper, as disclosed when viewed toward the light.

Frisket—A piece of paper used on hand presses and platens to prevent part of a form from printing.

Full-Bound—Applying to binding entirely covered with leather.

Furniture—Pieces of wood or metal used to fill out blank space in a form.

Fuzz—Loose fiber on the surface of a sheet of paper.

G

Galley—A long tray, usually brass, for holding type after it has been set.

Garamond —A beautiful type face designed by Garamond, and manufactured by the American Type Founders Company.

Garamont —A popular and pleasing type designed by Goudy for The Lanston Monotype Machine Company.

Glassine—A transparent paper obtained by excessive beating of the stock.

Gothic—A type family of even strokes, without ceriphs, of plain and rugged appearance.

Granite—Paper mottled to resemble the texture of granite, by the addition of fibers of a different color.

Ground Wood—A coarse wood-pulp-making process in which the pulp wood is ground on stones. As it is not treated chemically, the resinous parts of the wood remain mixed with the cellulose fiber, and paper made from such material is subject to rapid oxidization, and such is its deterioration, that it is suitable only for the making of newspapers and ephemeral publications.

H

Half-Bound—Applying to binding of which the back and corners only are of leather.

Half-Stock—Rag pulp ready for use in the manufacture of paper.

Hard-Sized—Paper which has been rendered very impervious by the application of glue or starch sizing in its manufacture.

Head-band—A bookbinding term descriptive of an ornamental band used to finish the inner back of a book, and placed at top and bottom.

Hell Box—A printer's name for the box in which broken and discarded type is thrown. A waste bin.

High-light Halftone—A halftone plate in which portions of the plate have been etched away by photo-mechanical (not hand) process, to lighten or entirely remove the printing dots, permitting that part of the plate to print little, or not at all, thus emphasizing the high lights.

Hot Embossing—Embossing with dies artificially heated, producing superior and more permanent work.

Hue—The alteration of a color by adding to it a little of another color.

Hypotenuse Oblong—A page or sheet proportion, so called because the hypotenuse determines the length and width of the page. The only possible rectangle so proportioned that when it is halved or doubled, the resulting oblongs retain the original proportions as to length and width. Advantages are: cutting without waste smaller sizes descending geometrically from a large sheet of hypotenuse oblong proportion, all having the standard proportion of length to width; reproduction of drawings or pages in larger or smaller size without change of proportion; a saving in the manufacture of engravings and a wider possible use of a single drawing, as its proportions will be correct for any advertisement of hypotenuse oblong proportions. If the short side of the page is known, draw a horizontal line of that length to represent it, then draw a perpendicular line connecting with one end of it, of the same length so as to make equal sides of a right-angle triangle of which the hypotenuse is the third side. The length of this hypotenuse will be the exact length of the hypotenuse oblong desired. If only the long dimension is known, take half its length for a horizontal base, draw a perpendicular of the same length as this base, join the points, and the hypotenuse thus obtained will be the exact width of the hypotenuse oblong desired. (See illustrative diagram.)

I

Idiograph—An individual signature or trade-mark.

Incunabula—A Latin term applied to early books, particularly to those printed before the year 1500 A. D.

Imprint—The name and usually the address of the printer on his production; or the name of an advertiser on an advertisement, especially when the name is added after the advertisement is produced. Manufacturers often furnish advertisements to merchants, putting the merchant's imprint on each piece.

Indentation—Blank space at the beginning or end of a type line. Indentation is customary at the beginning of a paragraph. Sometimes indentation is employed to give emphasis to a paragraph, or to bring out a quotation. Rule for indentation: up to fifteen picas, one em quad; up to 22 picas, one and one-half em quads, and so on in proportion.

India—A widely used shade of very light buff, having more color than cream.

Inset—The pages cut off in folding and placed in the middle of the sheet. A small picture set within the borders of a larger one.

Intaglio—All printing in which the image to be printed is engraved or cut into the surface of the plate, and from which, in printing, the ink is lifted from the engraved depressions in the plate and transferred to the paper.

Integral Cover—A cover of the same paper as the inside of the booklet. Also called self-contained.

Intertype—A typesetting machine casting type in a slug, but differing in detail from the linotype.

Ironing—The making of a smooth panel by the heavy impression of a heated block.

Italic—The slanting letter of any type face, used for emphasis or quotation.

J

Jacket—An extra outer cover to protect the binding of a book, usually of paper.

Jobber—A small job press in which the impression is made from a flat platen, as distinguished from a cylindrical one.

Jog—To straighten a pile of paper so that the edges are even.

Jute—An East Indian fiber of great strength, used in making twine, sacking, and some very strong papers, such as tags.

K

Kalogram—A design having the appearance of a monogram, but including all the letters of a name. Fanciful and used occasionally for book plates or stationery.

Kerned Letters—Letters having part of their space hanging over either one or both sides of their square body metal. In Roman the f and j are the only kerned letters in certain families; in Italic, d, g, j, l, y.

Key Plate—The plate in color work which carries the greatest detail.

Kid Finish—A finish on high-grade paper or bristol resembling in softness undressed kid, usually obtained on platers or calenders; sometimes applied to low machine finish.

Kill—To strike out from copy or composed type matter.

Kraft—A wrapping paper made of sulphate pulp and notable for strength.

L

Layout—A sketch showing the plan of a page, the arrangements of all type and illustrations, the proportions of each. A guide in the preparation of a page.

Laid—A paper made with a dandy-roll which contains parallel longitudinal wires bound together at short intervals by "chains." The marks left in the paper are called laid marks and chain marks. Distinguished from "wove."

Lead—Used in typesetting for spacing of lines. Standard thickness two points, or 1-36 of one inch. In single-leaded composition, one 2-point lead is used between lines; in double-leaded type, two 2-point leads are used. Leads 6 points or more in thickness are called slugs.

Leaders—Rows of dots or dashes on type bases, used to guide the eye, as in tabulated matter.

Leading—In solid matter, use two leads between paragraphs; in single-leaded matter, use three leads between paragraphs; increase leading between paragraphs proportionately, if more leads are used between lines.

Lead Mold—The process of taking the impressions from engravings by the use of lead. Used in making the finest electrotypes, especially fine-screen halftones and color-process plates.

Ledger Paper—A paper especially designed for record books. Strong, long fibered, of good erasing qualities, and in the better grades subject to little deterioration. Less closely formed than bond paper. Made in medium and heavy weights.

Letterpress—Any form of printing from raised surfaces which leave their impression on the paper or other printing surface.

Line Drawing—Drawings made in line or stipple with India ink, pencil or crayon, as copy for engravings called line etchings or zincs. Line drawings have no continuous blending of colors, as do photographs or wash drawings, but shade effects are produced by the size and spacing of the lines and dots, by cross hatching, or with the Ben Day screen.

Linen Finish—A finish of paper similar to the texture of linen, produced by compressing the sheets against sheets of actual linen in a plating calender.

Linotype—The original typesetting machine. It casts its type in lines or slugs. The invention of Ottmar Mergenthaler.

Lithotone—A one-way halftone in which, by special photography, the printing surface is made up of lines instead of dots, though the regular screen is used in manufacture. Effects more nearly like a wood engraving are obtained.

Loft-Dried Paper—Paper, usually bond or ledger paper, that has been immersed in a tank of animal or vegetable size and is allowed to dry slowly on poles in a loft. The finest papers are so treated, as there is no burning or special stress in the slow drying and curing. This process adds strength to the sheet but is expensive.

Logotype—Literally a word on one type body. The characteristic signature of a firm, cast on one body, is usually referred to as a logotype. Two or more letters cast together are also logotypes, as ff, ffi, œ, æ, etc.

Long Letters—Those which take up the whole depth of their bodies, both ascending and descending, as Q and J.

Nonpareil—A type size; one twelfth of an inch or 6 points.

M

Machine Dried—Paper that is dried by passing over the steam-heated cylinders or "driers" of a paper machine. A rapid process, but giving less perfect results than loft or even air drying.

Measure—The width of a column.

Mechanical Pulp—Commonly called ground wood. A pulp used in making newsprint, by grinding pulpwood against revolving stones. Not suitable for high-grade papers, as it contains much foreign matter in addition to the cellulose fiber.

Mezzograph—A plate made exactly as a halftone except that the copy is photographed through a grained screen instead of through a screen made of cross lines. Useful in making plates from halftone prints, as it overcomes the tendency to "pattern."

M. F.—Machine finish. A term applied to printing paper; usually an uncoated book paper of higher finish than antique and lower finish than supercalendered paper. The surface finish is obtained on the machine calender rolls only.

Mitering—The cutting of rule at an angle so as to make a perfect joint.

Monotype—A typesetting machine which casts type individually, invented by Tolbert Lanston.

Mortising—The cutting away of part of the block, either inside for the insertion of type, or on the edge of the block to make it fit into a special situation. These are referred to as inside and outside mortises. It is vital that the side walls of a mortise be absolutely vertical and the corners square, so that type or plates inserted will fit accurately.

N

Natural—A paper tone slightly warm and containing more color than pure white. Frequently called ivory. Having something suggestive of an old paper, as distinguished from a pure white. Intermediate between white and India.

Neutral—A color descriptive term applying to tones without apparent color, such as white, black and gray.

Nickeltype—An electroplate on which the first deposit on the mold is of nickel, on which copper is then deposited. More durable than ordinary electros and unaffected by inks containing mercurial pigment. In a nickeltype the nickel constitutes the shell proper and is covered with a deposit of copper. A nickel-plated electro is not a nickeltype and will not give equal printing results.

O

Oblong—A bookbinding term, descriptive of a book bound on the shorter dimension.

Offset—In printing, a term applied to the impression made by the wet ink of a printed sheet upon the back of the next sheet above in a pile of paper. Also the form of lithographic printing in which the impression is transferred from a rubber blanket to the paper sheet.

Offset Paper—A paper especially made for use on the offset press. Should be free from fuzz, should lie flat and have a slightly antique finish. Usually papers of no great strength.

Onion-skin—A very light-weight writing paper, highly finished and translucent. Used for records when bulk must be small and for manifolding.

Opaque Ink—An ink that conceals all color beneath it.

Outline—A type face in which the letter does not print solidly, but only outlines the shape of the letter with double lines. Also called "open-face."

Outline Halftone—A halftone in which the photographic background is cut away.

Overlay—A portion of a photograph or drawing cut out and laid over another photograph while the negative for the halftone is being made. Used to make an addition to or alteration of the original.

Overlays—Thin pieces of paper pasted on the tympan of a printing press to increase the impression upon the corresponding part of the form or to compensate for a low spot in a form.

P

Pantograph—A device for transferring outlines by which proportion is maintained either in enlargement or reduction.

Papeterie—A writing paper used for box stationery, with envelopes to match. Made in many colors and a variety of grades.

Parchmentized Paper—A paper rendered water- and grease-proof by prolonged beating or acid treatment.

Pastels—Infrequently required in advertising and easily damaged. Must be reproduced by halftone, with special preparation.

Patched Photographs—Photographs made by patching together several views, made without changing the location of the camera, but by turning it slightly.

Patching and Faking—The patching together of different photographs to secure special effects, either serious or ridiculous. The faking of backgrounds is a common method of producing the desired "atmosphere."

Perfecting Press—A press which prints both sides at one passage through the machine.

Photo-Engraving—Any printing plate made by the combination of photographic and chemical processes instead of manually.

Photogravure—A method of intaglio printing of great depth and beauty, more fully explained in the text.

Pi—Type that is mixed or jumbled together.

Pica—A basic standard of type measurement; the 1-6 of one inch or 12 points.

Planographic—A generic term for all printing depending on chemical action, and in which the printing surface is a plane, merely transferring its image, as in offset and stone lithography.

Platen Press—A press which makes the printed impression on a flat surface or platen. Often called a "jobber."

Plating—A paper-finishing process in which each sheet of paper is inserted in a "book" between two sheets or zinc and subjected to heavy pressure, while sliding back and forth under the rollers of a "plater," or plating calender. The pressure and slight slippage produces a fine, smooth finish, in some respects superior to supercalendering, but more expensive to obtain.

Point—The unit in which type is measured—0.0138 of one inch, approximately one seventy-second of one inch. Twelve points make one pica. Twelve-point type was formerly called pica.

Pop-Test—A test of the bursting strength of paper under pressure, usually made with a Mullen tester and sometimes called the Mullen test.

Primary Colors—Yellow, red and blue.

Prints—Photographs, classified according to the paper on which the print is made, as: gloss, with smooth, shiny surface, best for halftones; matted, dull, lusterless surface; semi-matte, dull surface with slight sheen.

Process Plates—Three- or four-color halftones, made by combination of the colors yellow, red, blue, and yellow, red, blue and black.

Progressive Proofs—Proofs made from the individual plates used in color process work, showing the sequence of the printing and the effect at each stage of the progress of the printing.

Proof—A preliminary impression of type or engravings, ordinarily used for the purpose of correction.

Proportion—In enlarging or reducing copy, one dimension reduces proportionately with the other. If a photograph is 4 x 3 inches and is reduced one-half, the picture will then be 2 x 1½ inches. Every line and detail will be reduced in exactly the same proportion.

Q

Quad—Pieces of type metal less than type high used in filling out blanks in lines, as en quads, em quads, two-em quads, and three-em quads.

Quarto—The sheet resulting when a sheet of paper is folded or cut in four.

Quire—One-twentieth of one ream. In fine papers the quire is now 25 sheets, and in coarse papers 24 sheets.

R

Rag Content—Paper containing a certain amount of rag fiber, which may vary from a small to a large percentage.

Re-etching—Subjecting portions of a halftone to a further application of acid, to eat away more of the metal and produce greater contrasts in the final print.

Register—The accurate superimposing of plates in color printing.

Replica—A copy or reproduction of a work of art made by the original artist. This word is commonly misused. It is not applicable to copies made by others than the original artist.

Resist—An asphaltic preparation used in covering those parts of a plate on which the engraver does not wish the etching acid to have effect.

Retouching—Making alterations in a photograph by hand, to obtain better detail and effect in the reproduction to be made from it. Usually done on the photograph, not the negative.

Reversed Plates—Engravings in which the printed impression is the opposite of normal. A black cut with a white background will, when reversed, show the background in black and the printing in white.

Roman—The type face with ceriphs, based on the style of the early Roman alphabet, as preserved in inscriptions, etc.

Rotary Press—A press which prints from a cylindrical plate upon a cylindrical surface.

Rotogravure—Rotary photogravure, a process of intaglio printing from a copper cylinder, much used in producing the illustrated sections of newspapers and in certain magazine illustrations. Much more rapid than photogravure. The method involves a screen similar to the halftone screen, but the printing comes from the depressions instead of the projecting dots of the plate.

Routing—The cutting away of undesired parts of a plate that have not been removed by the acid. Usually done mechanically with a rapidly revolving drill called a "router."

Running Head—A title repeated at the top of consecutive pages in a book.

S

S. and S. C.—An abbreviation for "sized and supercalendered" paper.

S. and C.—An abbreviation for "sized and calendered."

Score—To indent the surface of cardboard or pasted sheets of paper so that they may be folded without cracking.

Scratch Board—Cardboard with a special thick enamel surface. Drawings may be finished by scratching to obtain special shaded effects.

Screen—The etched glass through which copy is photographed in the making of a halftone. Commonly used to designate the fineness of the engraving. A 60-line halftone is made from a screen having sixty lines to the inch; a 133-line halftone is from a screen having 133 lines per inch.

Script—A type face with joined letters imitative of handwriting.

Secondary Color—A color produced by mixing two of the primary colors (yellow, red, blue) in any proportion.

Semi-Transparent Ink—A printing ink that modifies, but does not entirely conceal, the color printed underneath.

Shade—The alteration of a color produced by adding black.

Short Letters—Letters cast with the faces near the center of the body, as a, c, e, m, n, o, r, s, u, v, w, x, z. The upper part which does not print is called the top shoulder and the lower part the bottom shoulder.

Side-Headings—Head-lines placed in or over the side of type matter, instead of over the center.

Signature—A section of a book, usually 8, 16 or 32 pages, ordinarily obtained by the folding of a single sheet. In bookbinding the body of the book is assembled in "signatures."

Silver-Print Drawing—A drawing made over the image on a silver print. The photographic print is removed by chemicals leaving the traced drawing. Used by newspapers in making line drawings.

Silver-Print Paper—Trade name for a special sensitized paper used by artists in making pen drawings. All proportions are altered photographically and are thus accurate.

Single Sheet—A poster sheet 28 x 42 inches. The size of a poster is usually determined by the number of sheets it includes, as an 8-sheet, 24-sheet, etc.

Slack-Sized—A term applied to paper containing less than the usual amount of sizing, in which liquid ink tends to "run."

Slur—A blurred impression in printing.

Slip-Sheeting—The insertion of a sheet of paper between the printed sheets as they come from the press, to prevent the wet ink from offsetting on the next sheet in the pile.

Small Caps—Small capital letters, originally planned to give emphasis to a word or phrase above that obtainable by use of italics.

Soda Pulp—Wood fiber for paper making, produced from the softer woods by the soda process. Much used in papers in which bulk is desired and strength is not essential, as in many book papers.

Spaces—Small pieces of type metal less than type high, used for spacing between words.

Square-Finish Halftone—Any rectangular halftone, not of necessity square.

Steeltypes—A trade name for hard-face nickeltypes, whose advantage is superior wearing quality.

Stereotype—A duplicate of a printing plate, made by taking a cast from a matrix, or "mat," of moist papier-mache. Mainly used by newspapers and not suitable for fine engravings.

Stick—A metal receptacle used in hand-setting of type. One side is open and one end is adjustable to permit setting of lines of any desired length.

Stippling—In paper, a roughened finish, also known as pebbling. In printing, a gradation of light and shade produced by dots.

String-and-Button Envelope—An envelope in which the flap is fastened by wrapping an attached string around a fiber disc.

Sulphite—Wood paper-making fiber produced from pine, spruce, etc., by the sulphuric-acid process. Stronger and harder than soda pulp.

Sulphite Bond—A type of bond paper made of sulphite, wood pulp, and containing no rag fiber.

Supercalendered Paper—Paper that has been burnished in a supercalender, which consists of alternate rolls of steel and paper or cotton. The friction and slippage results in a glossy finish.

Super-Royal—A paper size, 20 x 28 inches.

T

Tear—The test of the strength of paper by tearing.

Telephoto—A photograph made with a telescopic lens, giving large images of distant objects.

Tertiary Color—A color produced by mixing any two secondary colors. As two primary colors are required to produce a secondary color, the combining of two secondary colors involves the combination of all three primary colors, and a softened and neutralized effect results.

Text Paper—A fine quality of rough-surfaced printing paper, often with deckle edge. Much used where artistic effects are desired in books, booklets, announcements, folders, programs, and many other forms of printed matter.

Tint—The variation of a color produced by adding white.

Tint Block—A flat printing plate ordinarily used to print a tinted background.

Tone—A variation of a color.

Token—A printer's expression signifying 250 sheets of paper, often used as a basis for the charge for press work at a given price per token of 250 impressions.

Tooling and Burnishing—Hand treatment of a halftone to produce better darks and high lights. In tooling, part of the engraving is cut away to produce high lights; and in burnishing, part is rubbed to run the printing dots together and produce darker effect. More costly than ordinary halftones, and sometimes referred to as "hand made."

Transparent Ink—A printing ink which does not conceal or modify the color beneath.

Trimmed—A descriptive term applied to papers that have been trimmed on two or more sides to insure exactness of the corner angles.

Two-Color Halftones—Two halftone plates in which one of the plates is made with the lines of the screen as in a one-color halftone; the other with the lines at a different angle, usually about 30 degrees. The colors tend to blend into one another in different tones.

Type-Metal—An alloy of lead, antimony, tin, and brass used in making type.

Type Family—The complete series of a particular type face, including light face, heavy, condensed, italic, etc.

Type Height—The standard height of type is .918 inch.

Type-High—Exactly the height of the printing surface of type.

Typograph—A simplified machine for casting display type on slugs of any length. The Ludlow Typograph.

U

Underlay—Pieces of paper pasted under a section of type or a cut to raise it to the proper level for printing.

Upper Case—Capital and small capital letters.

Upright—A term used by bookbinders applying to a book bound on its longer dimension.

V

Vegetable Parchment—A water- and grease-proof paper treated with sulphuric acid and washed after manufacture.

Vellum Finish—A smooth finish on paper produced in the plater and resembling the surface of true vellum.

Virkotype—A trade name applied to a process for imitation engraving of stationery, etc.

Vignetted Halftone—A halftone in which the picture fades away without formal outline. A portion of an engraving may be vignetted and a portion formally finished, as in the square-vignette halftone, or the outline-vignette halftone.

W

Warm Colors—Red, yellow and orange.

Wash Drawing—A drawing in which the color is applied as a wash, ordinarily with a sable brush. The air brush, crayon and spatter work are often used in combination. Very useful when satisfactory photographs for reproduction are impossible to obtain. Very widely used in advertising and illustrating, as copy for halftones.

Water-Leaf—A term applied to papers which are unsized, so that they are pervious to water.

Water-mark—The brand impressed into a sheet of paper in manufacture by the dandy-roll. The letters or design are more visible when the sheet is held to the light, because they are made by merely thinning the sheet by the application of raised letters on the dandy-roll, while the sheet is still semi-liquid.

Wax Engraving—An engraving on a thin coat of special wax over copper, from which electroplates are made. Useful in works of great accuracy, as it is free from distortion. Useful in diagrams, maps, charts, delicate rule work, etc., but not adapted to portraits. Its most common application is in the making of ruled forms.

Wax Mold—The ordinary process for taking the impression of an engraving or type for the making of an electrotype.

Waxed Paper—Paper treated with wax or paraffin for wrapping purposes.

Wedding Bristols—High-grade bristols made by pasting together sheets of rag content paper, used for wedding invitations, fine announcements, etc.

Weddings—Superfine writing papers of heavy weight and fine texture, usually of kid or vellum finish, used for social announcements and well adapted to copper or steel engraving.

Well Closed—Applied to a sheet of paper in which the fiber is uniformly distributed and which, when held toward the light, shows an even appearance. When very mottled and cloudy, the formation is often called "wild."

Wild—A poor paper formation, in which the fibers are not uniformly distributed. Has a mottled and cloudy effect when viewed toward the light. In contra-distinction to "close formation" or "well-closed."

Window Envelope—An envelope with an opening, usually covered with transparent paper, through which the address, as written on the letter, may be read. It saves double addressing.

Wire Side—The rougher side of a sheet of paper. The side that has been in contact with the wire cloth on the paper machine and has taken some impression from the wire. Sometimes called the "wrong" side.

With the Grain—A paper-folding term, applied to a fold that is parallel to the direction in which the fibers of paper have arranged themselves on the paper machine. The opposite of "against the grain."

Wood Engraving—Or wood cut, the only form of engraving for letterpress printing prior to the invention of photo-engraving processes. The design is hand-cut on a block of box wood, and good work is very expensive. Much in vogue for artistic effects, and susceptible of great detail, but inclined to be stiff and formal.

Work and Turn—A method of printing-press work by which both the front and back sides of a job are printed simultaneously on one side of the sheet of paper. When the sheet is reversed and run through the press again, two complete copies are obtained with the pages in the proper order. This method is applicable only to work that is printed on both sides. If the same number of engravings are used, one-half the presswork is saved. By the ordinary method of printing, double the number of engravings would be required to give the same number of printed impressions. Economy of either time or engravings is its sole purpose.

Wrong Font—Indicated in proof-reading as w.f. Letters of one series mixed with those of another series.

X

Xylograph—A wood engraving or a print made from a wood engraving.

Y

Yankee Folio Statement—A standard size of statement, 3⅔ x 8½ inches.

Year Book—An annual publication, sometimes statistical and sometimes—as in the case of college year books—a summary or souvenir of the year's happenings.

Z

Zinc—A common designation of a line engraving.

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